REPORT RESUMES

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CONFERENCE TO IDENTIFY BROADENED ROLES FOR COLLEGE AND SECONDARY SCHOOL INDUSTRIAL ARTS PROGRAMS IN APPALACHIA AND TO PLAN PILOT EDUCATIONAL PROJECTS.

BY- ROWLETT, JOHN D.
EASTERN KENTUCKY STATE COLLEGE, RICHMOND

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A CONFERENCE ON APPALACHIA WAS HELD TO PROVIDE FOR--(1) THE PRESENTATION OF PAPERS BY CONSULTANTS AND OTHER SPECIALISTS, (2) TOURS OF HIGH SCHOOL AND COLLEGE INDUSTRIAL ARTS FACILITIES, AND (3) INTENSIVE COMMITTEE WORK FOR DEVELOPING PROJECTS AND PILOT PROGRAMS. AFTER THE PRESENTATION OF PAPERS, PERIODS OF TIME WERE SET ASIDE FOR QUESTIONS AND DISCUSSION. FIVE COMMITTEES WERE FORMED AND CHARGED WITH THE FOLLOWING TASKS--(1) DEVELOP PILOT PROGRAMS IN THE CRAFTS FOR ADULTS WHO HAVE LEFT THE REGULAR SCHOOL, (2) DEVELOP PILOT PROGRAMS FOR HIGH SCHOOL STUDENTS WITH INTEREST AND TALENT FOR COTTAGE-TYPE, CRAFT INDUSTRIES, AND (3) RECOMMEND CURRICULUM CHANGES IN INDUSTRIAL ARTS TEACHER EDUCATION TO BETTER PREPARE TEACHERS TO FUNCTION IN THE BROADENED, CRAFT-ORIENTED PHASE OF INDUSTRIAL ARTS. ALL COMMITTEES PREPARED RECOMMENDATIONS. CONCLUSIONS WERE SUMMARIZED--(1) SECONDARY SCHOOL INDUSTRIAL ARTS PROGRAMS SHOULD ACCEPT A SHARED RESPONSIBILITY FOR PROMOTING CRAFT SKILLS, (2) PILOT PROGRAMS SHOULD BE DEVELOPED FOR IN-SCHOOL YOUTH, OUT-OF-SCHOOL YOUTH, AND ADULTS, (3) HIGH SCHOOL INDUSTRIAL ARTS TEACHERS NEED ADDITIONAL TRAINING, (4) THE INDUSTRIAL ARTS SHOP IN KENTUCKY SHOULD BECOME A SERVICE AND INSTRUCTIONAL CENTER, (5) INDUSTRIAL ARTS TEACHERS ASSOCIATIONS MUST PROVIDE SUPPORT, (6) AN ARTIST CRAFTSMAN SHOULD BE ADDED TO THE FACULTY OF TEACHER TRAINING INSTITUTIONS, (7) CURRICULUMS SHOULD UNDERGO A RIGOROUS REEXAMINATION, AND (8) THE KENTUCKY SCHOOL OF CRAFTS SHOULD BE ESTABLISHED. (HB)

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Conference to Identify Broadened Roles for College And Secondary School Industrial Arts Programs in Appalachia And to Plan Pilot Educational Projects

Cooperative Research Project No. F-061

John D. Rowlett

Eastern Kentucky State College
Richmond, Kentucky

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Chapter I

INTRODUCTION

Orientation to the problem. The plight of Appalachia and more specifically of Eastern Kentucky is both well known and of increasing national importance. That chronic unemployment, low per capita income, an alarming rate of functional illiteracy, and widespread poverty exist in this region is common knowledge. Within this depressed region, however, there are craftsmen who work either full or part-time in the production of craft items for sale in the tourist and other markets. Capital investment is by necessity low; the crafts are pursued in the tradition of the historic cottage industries.

It would appear that the economy of Eastern Kentucky and other similar regions would be strengthened to the extent that (1) the quality of existing craft work be improved, (2) the quantity be greatly increased, and (3) a large number of new people enter the crafts on a full or part-time basis. In essence, the problem involves (1) assisting the practicing craftsman to become more proficient through increased education and technical training, (2) to encourage and provide educational and training opportunities for additional people who are interested in and have the abilities to succeed in the crafts, and (3) to provide consultant services to current and future craftsmen in such areas as finance, marketing, and design.

The Kentucky Guild of Artists and Craftsmen and the Arts and Crafts Division of the Kentucky State Department of Commerce have actively encouraged the development of craft activities. The magnitude of the problem demands, however, that additional agencies and institutions, with large numbers of technically competent personnel, join forces with these two groups to provide educational and training opportunities for current and prospective craftsmen. Eastern Kentucky State College, Morehead State College, and Berea College are located in the eastern section of Kentucky. Each college has an industrial arts department that provides technical and professional preparation for students who plan to become high school industrial arts teachers. The types of training offered in these departments are basic to many of the crafts.

Eastern Kentucky State College is the largest college in Eastern Kentucky and one of the largest in the State. The Industrial Arts Department is the largest in the State (ten faculty members), if not in the whole of Appalachia. It is generally regarded as being one of the strongest undergraduate programs in the nation (there are approximately 210 such undergraduate programs) with a particular reputation for craftsmanship. Housed in a new building (37,000 square feet) and with equipment valued at $200,000.00, the Department offers high level technical training in woods, metals, crafts, graphic arts, design, electricity-electronics, and drafting.

Each year a number of the graduates of Eastern Kentucky State College (industrial arts graduates range from forty to fifty each year) are placed in the communities of Eastern Kentucky as high school industrial arts teachers. These young men are technically competent, and provide instruction, at the present, to youngsters of high school age. Although their shops are adequately equipped (or could be equipped with modest additions) to offer programs for practicing and novice craftsmen, this function has never been accepted, largely because it has never been proposed.

It seems reasonable that the Industrial Arts Department at Eastern Kentucky State College, with its trained personnel and excellent facilities, (and departments in other interested colleges) and the high school industrial arts teachers in Eastern Kentucky should jointly provide some type of cooperative program of education, training, and assistance for the practicing as well as the novice craftsman. Pilot programs involving (1) college industrial arts teachers and facilities, (2) high school industrial arts teachers and facilities, and (3) practicing and beginning craftsmen would seem to have strong implications for similar areas in Appalachia.

The unique, but perfectly logical involvement of college and high school industrial arts teachers in a cooperative program to improve the cottage industries might lead to special training programs at Eastern Kentucky State College (in-service) for high school industrial arts teachers in Eastern Kentucky. These programs would be tailored to develop special competencies which would be used by the high school teachers in working with the craftsmen in the respective communities and/or service areas of the high schools. It seems reasonable that high school industrial arts shops could be utilized in the evenings, on Saturdays, and during the summer months for special educational and training programs for the craftsmen in the area. Although conducted by the high school industrial arts teacher, such a person would likely need some assistance from college personnel and other consultants. In addition, special training programs might be developed at Eastern Kentucky State College for the practicing and novice craftsman. These would be programs that would ordinarily be unrealistic for the high school industrial arts teacher to conduct. Furthermore, there would likely be occasions when both high school industrial arts teachers and craftsmen would meet on the campus of Eastern Kentucky State College for technical instruction.

The literature of industrial arts makes no mention of such a cooperative venture involving college and high school industrial arts teachers, and craftsmen of varying skill levels. Such leading texts as Wilbur, _Industrial Arts and General Education_, Seefeld and Ericson, _Teaching the Industrial Arts_, and Silvius and Curry, _Teaching Successfully The Industrial Arts and Vocational Subjects_, omit the topic. The three professional journals in industrial arts, _Industrial Arts and Vocational Education_, _School Shop_, and _The Journal of Industrial Arts Education_ have not published articles related to this subject.

The omission of this topic in the professional literature is understandable. Since the passage of the Smith-Hughes Vocational Education Act in 1917, leaders in industrial arts have generally advocated the _general_ and _cultural_ values of the subject, rather than the vocational. Conant, in _Slums and Suburbs_, has been most critical of this point of view, particularly at the high school level. While many will admit the pre-vocational value of industrial arts, there are few who will define the subject as having specific vocational dimensions.

The proposal to involve college and high school industrial arts teachers in educational and training programs related to cottage industries is unique in that it does not fall within the scope of either vocational or industrial arts education as these two fields have been _traditionally_ defined. The general implications of President Johnson's "war on poverty" suggest that traditional programs (such as industrial arts) be re-evaluated, particularly in Appalachia, to identify new roles that relate to the educational and economic needs of this geographic area.

The Conference proposal. The scope of the problem suggested that diverse talents would need to be utilized if realistic plans were to be drafted to effectively involve industrial arts personnel in this atypical undertaking. It was felt that a highly structured, conference-type activity offered the best opportunity to attack this problem. Letters were sent to a number of individuals requesting tentative commitments to attend a tentative conference to be held on the campus of Eastern Kentucky State College, July 14-17, 1964. The nature of the problem was described in each of the letters. In addition, the kind of contribution which was expected from each individual was outlined. After receiving an unusually large number of positive responses to the invitations, a formal proposal was submitted to the U. S. Office of Education for consideration for financial support. The proposal was entitled: "Conference to Determine Broadened Roles for College and Secondary School Industrial Arts Programs in Appalachia and to Plan Pilot Educational Projects." The following objectives were included in the proposal:

1. To bring together at a conference a variety of people to look at industrial arts offerings in Eastern Kentucky and to discuss possible new directions and contributions such programs might make in more realistically meeting the needs of Appalachia. Included will be representatives (1) from the federal and state governments concerned with educational and economic dimensions of the problem, (2) from the Kentucky Guild of Artists and Craftsmen, (3) from the Council of the Southern Mountains, (4) practicing craftsmen from Eastern Kentucky, (5) practicing college and high school industrial arts teachers from Eastern Kentucky, (6) from related disciplines such as art and

business, (7) county and city school superintendents from Eastern Kentucky, and (8) from specialized areas related to the crafts including consultants in marketing, finance, sources of raw materials, design, woodcraft, metalcraft and jewelry making, wooden musical instrument making, weaving, and ceramics.

2. To inform conference participants of the status of existing industrial arts programs in Eastern Kentucky. This description will include (1) the locations of industrial arts shops in Eastern Kentucky, (2) the size of each shop, (3) major equipment and tools, and (4) equipment and instructional strengths with respect to each of the craft areas.

3. To inform conference participants of the status of cottage type industries in Eastern Kentucky, and of certain internationally outstanding programs. A survey type instrument will be employed, along with data gathered from the Kentucky Guild of Artists and Craftsmen and the Arts and Crafts Division of the Kentucky Department of Commerce, to provide information as to (1) the number of practicing craftsmen in Eastern Kentucky, (2) the crafts pursued, (3) marketing techniques, and (4) the geographic locations of craftsmen with respect to existing industrial arts shops.

4. To plan a variety of imaginative pilot programs to be undertaken by college and high school industrial arts teachers, craftsmen, and local and state government.

The following procedures were included in the proposal as means of achieving the objectives:

1. To gather, duplicate, and distribute to conference participants materials descriptive of the status of (1) college and secondary industrial arts programs in Eastern Kentucky and (2) cottage type craft industries in Eastern Kentucky as a foundation for listening, learning, discussing, and developing inventive new programs while attending the conference.

2. To hold a three day conference on the campus of Eastern Kentucky State College beginning Tuesday evening, July 14, and ending Friday noon, July 17, 1964.

3. To provide consultant, coordinating, and evaluative services for emerging follow-up activities.

After the proposal was approved by the U. S. Office of Education, the conference agenda was refined, and the pre-conference materials were assembled and sent to the participants.

Conference Agenda. The conference agenda was structured to provide for (1) the presentation of papers by consultants and other specialists, (2) tours of high school and college industrial arts facilities, and (3) intensive committee work directed at the development of proposals and pilot programs.

Conference Agenda

Tuesday, July 14, 1964

5:30 P.M.	Reception
6:30 P.M.	Dinner
7:30 P.M.	Comments by special guests of the Conference.
8:15 P.M.	"The Task of the Conference", John D. Rowlett, Director of Research and Professor of Industrial Arts, Eastern Kentucky State College

Wednesday, July 15, 1964

7:00 A.M.	Breakfast
8:00 A.M.	First General Session
8:15 A.M. - 8:45 A.M.	"Projected Contributions of Industrial Arts Teacher Education Programs in Developing and Upgrading Craftsmen in Eastern Kentucky." Ralph W. Whalin, Chairman, Industrial Arts Department, Eastern Kentucky State College.
8:45 A.M. - 9:15 A.M.	"The Development and Current Status of the Craft Industries in Eastern Kentucky." Susan Black, Director, Division of Arts and Crafts, Department of Commerce, Commonwealth of Kentucky.
9:15 A.M. - 9:30 A.M.	Questions

9:30 A.M. - 10:00 A.M.	Coffee
10:00 A.M. - 12:00	Tours of (1) industrial arts facilities at Eastern Kentucky State College and (2) high school industrial arts facilities.
12:00 - 1:00 P.M.	Lunch
1:00 P.M.	Second General Session
1:15 P.M. - 1:45 P.M.	"The Role of High School Industrial Arts Programs in Promoting the Development of Craftsmen." Rupert N. Evans, Dean, College of Education, University of Illinois.
1:45 P.M. - 2:15 P.M.	"The Teacher Educator-Craftsmen Views the Problem of Promoting the Craft Industries." Rude Osolnik, Chairman, Industrial Arts Department, Berea College, and Past-President, Southern Highlands Handicraft Guild.
2:15 P.M. - 2:45 P.M.	"Financing Small Craft Enterprises," John W. Ireland, Financial Specialist, Small Business Administration, Louisville, Kentucky.
2:45 P.M. - 3:00 P.M.	Questions
3:00 P.M. - 3:15 P.M.	Coffee
3:15 P.M. - 3:45 P.M.	"Private Marketing and the Craft Industries." Henry H. Pasco, West Hartford, Connecticut.
3:45 P.M. - 4:15 P.M.	"Cooperative Marketing and the Craft Industries." Florence Eastmeade, The America House, New York, New York.
4:15 P.M. - 4:30 P.M.	Questions
6:00 P.M.	Dinner
7:30 P.M. - 9:00 P.M.	Informal Social Hour Including Display of Craft Items of Consultants and Craftsmen.

Thursday, July 16, 1964

7:00 A.M.	Breakfast
8:00 A.M.	Third General Session. This session devoted to papers presented by consultants in the various crafts.
8:15 A.M. - 8:45 A.M.	"The Industrial Arts Teacher Faces a New Task: Designing for Production." Robert A. Tinkham, Department of Industrial Education, College of Education, University of Illinois.
8:45 A.M. - 9:15 A.M.	Paper related to woodcraft. Tage P. Frid, Rhode Island School of Design, Providence, Rhode Island.
9:15 A.M. - 9:45 A.M.	Paper related to cottage industries and ceramics. Olin, Russum, Monkton, Maryland.
9 45 A.M. - 10:00 A.M.	Questions
10:00 A.M. - 10:30 A.M.	Coffee
10:30 A.M. - 11:00 A.M.	Paper related to jewelry making. Ronald Hayes Pearson, Victor, New York.
11:00 A.M. - 11:30 A.M.	Paper related to the design and construction of musical instruments. Homer Ledford, Winchester, Kentucky.
11:30 A.M. - 12:00	Questions
12:00 - 1:00 P.M.	Lunch
1:00 P.M.	Fourth General Session
1:15 P.M. - 2:45 P.M.	Committee work in heterogeneous groups. Each of the five committees involved eight or nine participants. The composition of a typical committee was:

High School Ind. Arts Teachers . . .	2
Craftsman	1
Sup't. of Schools or Rep.	1
College Ind. Arts Faculty	1
Consultants	2
Federal or State Representative . .	1
College Art Faculty	1

	Members of these committees have (1) received information on the status of college and high school industrial arts programs and the status of the craft industries in Eastern Kentucky, (2) heard papers by specialists and consultants, and (3) toured college and high school industrial arts facilities. It is expected that the six committees will, in the Thursday afternoon, evening, and Friday morning sessions, consider and make recommendations relative to the central purpose of the Conference.
2:45 P.M. - 3:15 P.M.	Coffee
3:15 P.M. - 4:30 P.M.	Committee work in heterogeneous groups.
6:00 P.M.	Dinner
7:30 P.M. - 9:00 P.M.	Committee work in heterogeneous groups.

Friday July 17, 1964

7:00 A.M.	Breakfast
8:00 A.M.	Fifth General Session
8:15 A.M. - 10:00 A.M.	Committee work in heterogeneous groups.
10:00 A.M. - 10:30 A.M.	Coffee
10:30 A.M. - 12:00	Committee work in heterogeneous groups. Preparation of final recommendations.
12:00	Lunch Presentation of committee recommendations. Conference adjourns.

Pre-Conference Materials. Three separate mailings were assembled and sent to participants prior to the conference. Materials were selected and/or developed that seemed best suited to provide background information necessary for effective participation. These materials included:

1. The Program of Industrial Arts In Kentucky, Department of Education, Commonwealth of Kentucky, Vol. XXXI, August, 1963. (156 pp.)

2. A seven page statement of the background, objectives, and procedures related to the conference.

3. Kentucky Gifts from the Hands of True Craftsmen, Division of Arts and Crafts, Department of Commerce, Commonwealth of Kentucky, 1963. (30 pp.) This well-illustrated publication identified a number of Kentucky craft centers and includes photographs of the products (with prices) of these centers.

4. Map of Kentucky

5. "School Years Completed by Adult Population of Kentucky as Reported in U. S. Census of Population: 1960," Division of Research, Kentucky Department of Education, June, 1962. (13 pp., mimeographed)

6. "Educational Attainment of Adult Population in the 44-County Appalachian Region of Kentucky," Division of Research, Kentucky Department of Education, March, 1964, (7 pp., mimeographed)

7. "Educational Level of Selective Service Registrants in the 44-County Appalachian Region of Kentucky," Division of Research, Kentucky Department of Education, April, 1964, (16 pp., mimeographed)

8. "Industrial Arts Curricula and Courses, Including Electives, Offered at Morehead State College," Morehead, Kentucky. (10 pp., mimeographed)

9. "Industrial Arts Courses, Including Electives, Offered at Eastern Kentucky State College," Richmond, Kentucky. (6 pp., mimeographed)

10. "Comprehensive Area Curriculum for the Preparation of Industrial Arts Teachers," Eastern Kentucky State College, Richmond, Kentucky. (7 pp., mimeographed)

11. "Technical Area Curriculum for the Preparation of Industrial Arts Teachers," Eastern Kentucky State College, Richmond, Kentucky. (7 pp., mimeographed)

12. Materials, including drawings, descriptive of the physical plant facilities of the Industrial Arts Department, Morehead State College, Morehead, Kentucky.

13. Materials, including drawings, descriptive of the physical plant facilities of the Industrial Arts Department, Eastern Kentucky State College, Richmond, Kentucky.

14. "A Directory of Industrial Arts Teachers in Kentucky Public

Schools, 1963-1964." Kentucky State Department of Education, 1964, (21 pp., mimeographed). This Directory includes names of teachers, locations of shops, and courses offered.

15. "A Summary of Selected Characteristics of Thirty-Six High School Industrial Arts Programs in Eastern Kentucky." Office of Research, Eastern Kentucky State College, Richmond, Kentucky, June, 1964. (36 pp., mimeographed) This summary was based on data from questionnaires returned by thirty-six industrial arts teachers who teach in Eastern Kentucky. A one page summary of each program included (1) size of shop, (2) number of work stations, (3) major power equipment, (4) adequacy of hand tools as rated by the instructor, (5) major strengths of program as viewed by instructor (such as woods, metals, crafts), (6) a description of the 1963-1964 program including number, grade levels, and types of classes, and number of students enrolled, (7) status of Saturday and evening programs for adults, (8) perceived interest of adults in Saturday and evening programs, and (9) a statement of the interest of the industrial arts teacher in working with adult programs.

In summary, each participant received in excess of 300 pages of printed material selected or developed as background reading for the conference. These materials were brought to the conference by each participant and were used as resources throughout the duration of the meeting.

Chapter II

THE CONFERENCE PAPERS

The conference papers were presented in the order indicated in the conference agenda (pp. 7-10). A number of the presentations were illustrated with slides and other visual media. In addition, craft consultants brought to the conference items illustrative of their craft. These were exhibited with the products of the Kentucky craftsmen who participated in the conference.*

The conference papers present a written record of the major ideas and recommendations of each consultant as he viewed the problem of broadening the functions of industrial arts in Appalachia, and particularly in Kentucky, in order to promote cottage-type, craft work. Some of the papers have great breadth; others probe in depth one or two major points. The papers cannot possibly convey the degree of sincerity and dedication which the consultants demonstrated as they approached the conference problem from the reference points of their particular specialities. Neither do the papers reflect the quick wit, the impromptu illustration, or the pointed question so often involved during or following a presentation.

The papers as presented in this Chapter have undergone a minimum of editorial intrusion. No attempt has been made to mold the papers into some sort of standard model. Rather, they have been left virtually intact in order to portray the unique organization selected by each consultant to communicate his thoughts to a highly diversified audience.

*See Appendix A for a list of conference participants.

THE TASK OF THE CONFERENCE

John D. Rowlett
Director of Research and
Professor of Industrial Arts
Eastern Kentucky State College
Richmond, Kentucky
July 14, 1964

President Martin, Governor Johnson, Dean Evans, Dr. Sparks, Dr. Strong, and other distinguished guests at the head table, and members of the Conference. I have looked forward to this evening for a long, long time. The snow was still flying in Kentucky when I began to talk with representatives of the U. S. Office of Education about this Conference. And now, on this beautiful midsummer evening, we have assembled together for the initial meeting of a Conference the long term results of which, I am strongly convinced, will be recorded in the history books that have charted in the past and will continue to portray in the future, the development of industrial education in these United States. Never before, to my knowledge, have so many individuals with such diverse and impressive talents, come together for the express purpose of planning new directions for a subject that was originally called Manual Training, and today is known as industrial arts. The kinds of talent which we felt were necessary to define broadened roles for industrial arts in Appalachia are in this room. We have representatives from numerous branches of state and federal government; from the Kentucky Guild of Artists and Craftsmen, and from the Council of the Southern Mountains. We have practicing craftsmen, school superintendents, and high school and college industrial arts teachers from Eastern Kentucky; we have college art and business professors who will work with us. In addition, we have consultants in technical training, private marketing, cooperative marketing, finance, raw materials, design, ceramics, woodcraft, jewelry making, and musical instrument construction. Conference participants are from Kentucky, Tennessee, Indiana, Illinois, New York, Maryland, Rhode Island, Connecticut, Missouri, and the District of Columbia. The reputations of a number of conference participants are international in character as have been their experiences.

If you have done your home work, you have some grasp of the problem before us. The materials which we have sent to you over the past several weeks were selected to provide you with information particularly pertinent to the task of the conference. I hope these materials have been beneficial to you.

The proposal which I submitted for financial support for this Conference was based on the following assumptions:

Number 1. Appalachia is a region with unique characteristics and problems. If this assumption is substantially correct, then it seems to follow that educational systems in this region should reflect a sensitivity to these unique characteristics and problems. While out-migration from Appalachian counties to the metropolitan centers of this nation is almost certain to continue, there are many who will choose to live their lives on the hillsides and in the valleys of this beautiful but grossly underdeveloped region. The educational and occupational needs of these people must be faced in a direct and realistic manner, whether we are talking about the functional illiterate, the young people who do not complete high school, the high school student, or the mature adult.

Number 2. The historic cottage type industry seems unusually well-suited for Appalachia and to the temperament of its people. In Kentucky, for example, we have an abundance of raw materials, a highway system that is expanding at a rapid rate, and one of the finest systems of state parks in the nation that attracts hundreds of thousands of people each year who are seeking peace, quiet, and recreation in a region unmatched in natural beauty. Thus, the cottage industries of Kentucky and Appalachia seem to have a rapidly expanding regional market. Add to this the national and international markets and the economic possibilities of this type of enterprise become evident.

Number 3. The development of cottage type industries, if these in fact are uniquely suited for the communities in Eastern Kentucky and greater Appalachia, may best be promoted through the efforts of a number of specialized institutions and agencies with each making its logical contribution. The Arts and Crafts Division of the Kentucky State Department of Commerce, the Kentucky Guild of Artists and Craftsmen, and other agencies have made notable contributions to this movement in Kentucky. What have been the contributions of typical college and high school industrial arts programs in furthering the growth and development of cottage industries in Appalachia? One would think that such industrial arts programs offering technical courses in woods, metals, jewelry making, ceramics, weaving, crafts, and other subjects that relate to typical cottage industries would be extremely active in working with and encouraging young people and adults with both interest and talent for this kind of enterprise. We have not hesitated, at the high school level, to develop pre-engineering drafting courses for the college and university bound student; neither have we been reluctant to develop exploratory, skill-type courses for the student who will later sharpen his skills and understandings at one of our fine vocational schools. But what have we done to promote cottage industries? As industrial arts teachers in Appalachia we have typically demonstrated, in college and high school programs, a sophisticated disinterest, although I am confident that there are many of us who share certain guilt feelings for our almost unified inactivity.

The sheer logic of the whole situation suggests that college and high school industrial arts programs in Appalachia can and should make a contribution to the development of cottage industries. Surely we can capitalize on the talents of the sixty-two college trained industrial arts teachers in Eastern Kentucky, most of whom have indicated to me, in recent weeks, that they are vitally interested in this broadened role, but who, at the same time, express a strong need for direction and guidance. Hopefully, we will realize that the fine shops in these Appalachian communities do in fact belong to the people of the communities, and that their doors will not be closed each evening, on Saturdays, and during the long summer vacation months as long as there are craftsmen or craftsmen-to-be who desire instruction, encouragement, or assistance. And finally we would hope that college industrial arts teacher education personnel will do some real soul-searching to determine where their leadership, skills, and facilities will fit into the total picture. If we knew how to fit the pieces of this jig saw puzzle together, we would not have called this Conference. We are confident, however, that you people can do the job.

In summary, your task is twin-pronged. We want you to plan model or pilot programs in industrial arts at the high school level that will serve both high school students and adults and that will lead to the development of at least modest skills, that may be used in cottage industries. We want you to be imaginative, inventive, and at the same time, precise. Please do not let the added financial costs of such broadened programs inhibit your thinking and planning. Design superior programs and let us worry about methods of financing your brainchildren.

We hope that the five committees that will begin to work on Thursday afternoon will design at least five different models or pilot programs. We hope that you will identify the existing industrial arts programs that seem best suited for pilot programs. For those of you who may fear that we will flood the market with half-trained craftsmen, let me emphasize the term pilot program. We would hope that two or three such programs may get under way this fall, and that these would be subject to constant evaluation and revision.

The second prong of your task involves the college industrial arts programs. How can we better train teachers to succeed in this broadened role? You have had copies of our curricula in your hands for some time; tomorrow you will visit our shops. In addition, we hope that you will have suggestions relative to services that we may provide to both practicing craftsmen and experienced industrial arts teachers in Appalachia.

You have a big task ahead of you; I hope it is in good focus. Simply put, we are asking that you assist us in breaking tradition and in plowing some new ground. We know that there are obstacles that must be surmounted; this is why you are here.

In closing, let me say that we are in no way entering into competition with the people responsible for vocational trade and industrial education at the state and national level. Those people are concerned with dozens of different kinds of programs affecting millions of people, and they are doing an excellent job. It is significant that these people are with us at this conference to assist us in terms of their special frame of reference. Neither are we willing to devalue objectives of industrial arts that are generally accepted across this nation. What we are suggesting, however, is that college and high school industrial arts programs seemingly have unique functions in Appalachia. We want you to help us chart courses of action to discharge these functions.

THE CONTRIBUTION OF INDUSTRIAL ARTS TEACHER EDUCATION PROGRAMS IN DEVELOPING AND UPGRADING CRAFTSMANSHIP IN APPALACHIA

Ralph W. Whalin
Chairman, Division of Applied Arts
Eastern Kentucky State College
Richmond, Kentucky

Three four-year institutions of higher learning are involved in the preparation of industrial arts teachers in this area of Kentucky. All have sizable physical plants, trained faculties, and ambitious programs. These institutions are seeking to educate the sons and daughters of Appalachia that they might return to their native section of the country and assist in restoring some semblance of prosperity to this ravaged land.

This is the ruggedly beautiful and sometimes pathetic country portrayed by John Fox, Jr., whose books we read as children. It is the region whose brief prosperity some observed mid the ringing of the woodman's ax and the clanging of the locomotive bell as coal-laden cars were pulled from the valleys. The last of the great forests have long since gone, followed by the inevitable floods released by the naked soil. The giant shovel, the coal auger, the cutting machine and the conveyor belt have replaced the thousands of miners with their lamps, picks and shovels. The displaced people dream of past days, knowing they will not return, yet are still hopeful. These are proud people, unaccustomed formerly to charity, or dole, yet forced to accept it if they remain in the mountains. A whole generation has risen whose lives have experienced none else but adversity and depression. Surveys, studies, resolutions, and sincere efforts have been made to improve their lot, but Appalachia, encompassing many states and millions of people, has largely defied these efforts. In truth, "Night has come to the Cumberlands."[1]

Many solutions have been proposed--from lakes, parks, industries, and highways to the resettlement of much of the populace. Many believe a more feasible answer to this vexing problem is the education of its citizenry, a type of education that will permit the development of the talents of these great people. Not all are potential artists and craftsmen, engineers, physicians, teachers, lawyers and business executives. But there may well be in those hills another Jesse Stuart, another Congressman Perkins, another journalist of Whitehead's caliber, or another Bert Mullins.

It has been my privilege to teach many of these people for more than a quarter of a century. I have found that they possess the intelligence, the talent, the appreciation and the character to develop and contribute that which all good and successful citizens desire--wholesome, meaningful and remunerative achievement.

What may these three college industrial arts programs contribute to the upgrading and development of craftsmanship in Appalachia? If we follow the philosophy and jargon of some in our discipline, next to nothing. If this is heresy--and I suspect it is to some--let those who will, make the most of it.

Recognizing the danger of such an attempt, may I pay my respects to what I shall identify as perhaps three schools of thinking in our subject.

1. First--the analysis-oriented philosophy--about which much has been said and which may have been misunderstood. Some of the less imaginative would seek to choke and bind

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[1] Caudill, Harry M., Night Comes to the Cumberlands.

us with their staid and unchallenging activities which have their foundation in manual training and their roots apparently in a forsaken psychology.

2. Then comes the technologist, for lack of a better term, with his proposal that ours should be a social-industrial approach. Our present name was coined by the pioneers of this movement. Our purpose for existing, according to the strict adherents, is to interpret our industrial society to the individual. Some have striven mightily in this direction, but most have read the airy prose and given up in utter futility. Some say it sounds well but is unachievable. Conant[2] reacted very critically to this purpose in our discipline.
3. Finally, there has come upon the scene the experimentalist. He desires to make the program one of testing and experimenting with the products of industry, much as the chemist may proceed to analyze in the laboratory. He talks vaguely of problem-solving and reflective thinking. He takes pride in the resemblance of his activities to some of the scientific and technical disciplines. The project on which much of our methodology has traditionally been based is thrown into discard.

Very few in the last two schools of thinking are concerned with technical competency, creativity or motivation of the individual to achieve the highest in craftsmanship with whatever medium he may choose. I hope that I have not treated these people unjustly.

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[2] Conant, James G., Slums and Suburbs.

I would reject none of the three entirely; neither would I accept any without strong reservations. An uncomprising disciple of any of these three schools of thinking can make little contribution to the solution of this problem before us in this conference.

I propose that the Industrial Arts Departments of Berea, Eastern, and Morehead proceed about the task of accepting the development of technical competency, in its broad context, as one of their prime purposes for existing. I suggest that the success of our program should be reflected in the social, economic, aesthetic and moral tone of the people in the Southern Highlands.

More specifically, may I submit the following questions for consideration:

1. Are the graduates of the three institutions of higher learning technically competent to contribute to the development and upgrading of craftsmanship in Appalachia?
2. Are the secondary school teachers capable of motivating adults and young adults to develop the high level of achievement imperative in the various crafts?
3. Can a long-established precedent be broken and the physical plants in our schools be made available for community use in an effort to develop and upgrade craftsmanship?
4. Do these three institutions of higher learning, committed to serve at least some of the educational needs of Appalachia, accept the basic thesis of this conference as one of their purposes or responsibilities?
5. Will the potential cottage-type craftsman accept the expenditure of time and labor and the self-discipline

in order to achieve a long-term goal, that of vocational competence?

6. Is each teacher education curriculum of sufficient breadth and depth to prepare industrial arts teachers to assume this responsibility?
7. Is the background of the industrial arts teacher in the area of economics sufficient to assist the producing craftsman?
8. Do the teachers know and understand the raw materials available to the producing craftsman?
9. Are the teachers capable of recognizing certain elements in the culture of the region and devising ways in which these may be reflected in the design of the products of the craftsmen?
10. Are the three colleges represented willing to provide educational facilities and services to craftsmen with less than a high school education?
11. Are the faculties of the colleges represented willing to take time from busy schedules to visit, encourage, and offer counsel to the novice craftsmen?
12. Will the industrial arts teacher education faculties recognize their limitations and the fact that advanced training may best be done under the auspices of agencies responsible for vocational preparation?

THE DEVELOPMENT AND CURRENT STATUS OF THE CRAFT INDUSTRIES IN EASTERN KENTUCKY

Susan Black, Director
Division of Arts and Crafts
Department of Commerce
Commonwealth of Kentucky

Contrary to the title of this presentation, I will not attempt to go back to the development of the craft industry in Eastern Kentucky. Rather, I will stress this development since the beginning of the Division of Arts and Crafts.

In the pioneer days, craft items, in Kentucky as well as other states, were produced primarily to meet the necessary demands within the home, on the land and for the family. The true development of craft production as an industry in Kentucky can only be told by such pioneers in the field as Mr. and Mrs. Churchill of Churchill Weavers, Berea, Kentucky; the Cornelison family of Bybee Pottery; the dedicated fathers of Berea College Student Industries and many others in the state. However, the success of such existing craft industries served as a strong light showing to our state officials the feasibility of like craft oriented industries for Kentucky's under-developed areas. Also, our former Governor Bert Combs on numerous visits to the State Parks noted surprisingly few Kentucky-made items in these gift shops. Instead, he found many items imported from many other countries not even made in the U.S.A. To add strength to these thoughts already in the Governor's mind, Mrs. Lawrence Minish of Louisville approached him with the idea of taking on rails an art museum-type exhibit to people throughout the state. Mrs. Minish had already been given two cars by the L&N Railroad, one a baggage car and the other an outdated passenger car.

She could foresee the advantages of this exhibit, with the state's cooperation and her own dedication to fellow Kentuckians and tremendous knowledge in the field of art.

The Governor was most receptive to this idea. However, he insisted that crafts as well as art play a large part in the proposal. Governor Combs, a native of Eastern Kentucky, had so at heart the needs of his people, that he would grasp any opportunity for them and he knew because of the lack of encouragement and assistance there were many skills and talents being wasted. He could visualize a glimmer of hope for his people by way of a state craft program giving the necessary assistance to the individual in a home workshop or to groups in the organization of larger production centers. Either way, he could see it as a way in which the state could help the people help themselves. I am sure he did not feel the craft program would be the answer, but he realized it was bound to be a tangible part of that answer.

Thus, in December of 1960, the Division of Arts and Crafts came into existence as a part of the Kentucky Department of Commerce (at that time the Department of Economic Development). As a part of this Department it is understandable that the Division's primary aim was to create employment by way of the profitable production of handcrafts. As Kentucky holds the distinction as the first state to launch such a program, 1961 and 1962 proved to be the years of trial and error.

To aid in the accomplishments of these aims, in early 1961, the Kentucky Guild of Artists and Craftsmen was formed. The Guild with a present membership of approximately 207 has played, and is still playing, a most important part. This non-profit organization has made possible semi-annual judging sessions which encourages our craftsmen to attain top quality workmanship. It was recognized that an independent membership organization of Kentucky artists and craftsmen would be able to exercise certain functions that do not properly fall within the activities of a governmental agency. These would include judging of craftsmen's work and the operation of retail shops.

The two railroad cars mentioned earlier started touring the state in September of 1961. It was operated by the Kentucky Guild with funds provided by a contract with the Department of Commerce, Division of Arts and Crafts. Since that time, it has visited 62 communities with an attendance totaling 91,793.

1961-62 proved to be a period of ramified activity. The Division saw to the establishment of new production centers and new shops and experimented with new ideas.

1963 was a year for firming and strengthening these gains. We continued the lines of endeavor the previous two years had proved to be good; we came to terms with some developments that had turned out not so well; we moved into other innovations with more caution than our formative years had given us time to employ.

We opened fewer production centers, but ones already open grew stronger through our efforts. We placed Kentucky handiwork in established stores rather than establishing new ones (except in those areas where local enthusiasm demanded and justified new shops). We encouraged the Kentucky Guild of Artists and Craftsmen to adjust its program to make it more valuable to its members and to us. We began craft training courses. And, we widened our sphere of activities to include even the westernmost portions of the state.

A 32-page catalog of Kentucky craftsmen's products was issued by the

Division and 25,000 copies were distributed in the last two months of the year (leaving another 25,000 for distribution in 1964). It listed 357 articles for sale, representing 21 producers. The catalog received nationwide publicity. Since it is still in process of distribution, no sales statistics at this time would reflect its true value; but producers report good response from a wide geographical area, from individual customers and from jobbers wanting to make wholesale purchases.

The Department of Commerce commissioned Spindletop Research Center of Lexington to investigate the Kentucky Crafts program. Their findings showed fifteen hundred Kentuckians now realize all or a portion of their income from the production of handicrafts. The wholesale value of handicrafts now being produced in Kentucky is almost one million dollars. In 1960 this figure was $700,000. These figures include older handicraft operations; there is no way to determine the individual benefits these older businesses have enjoyed as a result of the arts and crafts program. Efforts are being directed toward the handicraft production centers and small businesses. Of the existing production centers and outlets which have been established with the Division's assistance, about seven could be considered small businesses. A very large variety of handicrafts are being produced. Surveys have shown that 40 types are now in production.

The Division worked closely with other state and federal agencies to help make possible the first ARA training program in four major craft fields. Fifty people from the Prestonsburg-Paintsville area completed the sixteen-week training period in July of 1963. The Division has held workshops with competent instructors, to provide follow-up training for this program. This follow-up training will be of great importance as future ARA craft training programs will depend upon the success of this initial one. The first arts and crafts festival ever held in Eastern Kentucky was held in June 1963 at Paintsville. This is expected to be an annual event. A similar event was held in Bowling Green in June of 1962.

The Division has received wide-spread publicity. Several thousand reprints of an article from Newsweek magazine on the Division's work that had appeared late in 1962 were distributed in 1963. Photographs of articles made by Kentuckians were featured in Scenic South for March 1963. Kentucky craft items were pictured in Woman's Day for December, resulting in mail orders, over 600 in number, directly traceable to this publicity. The Guild Train was the subject of a feature article with color photographs in The Courier-Journal Magazine. The winter issue of Phonews, published by Southern Bell Telephone and Telegraph Company for distribution to Kentucky businessmen, carried a three-page illustrated article on "Kentucky's Crafty Hands".

Other publicity featuring Kentucky arts and crafts included "Your Reddy Flash" distributed to electric-service subscribers by the Kentucky Power Company and Rural Kentuckian Magazine distributed by Kentucky Rural Electric Cooperative Association. These were mailed in early 1964, but refer to activities in 1963.

Widespread publicity on the catalog resulted in inquiries from all the states and from several foreign countries.

Since January 1, 1964, the following new programs have been started with advice, suggestions, and help from the Division of Arts and Crafts. A new retail outlet, the Knotte Hole Gift Shop,was established in Paducah and was officially opened by Governor Breathitt. Mammoth Cave National Park recently opened a new shop in the park area and from this shop they are selling Kentucky-made products exclusively. Vanceburg, Kentucky now has a production center working mainly in cabinetry. In Olive Hill there is a small craft operation producing dulcimers; they now have a production capacity of approximately 20 dulcimers per week.

A permanent display room located in Frankfort has just been completed. This display will be shown by appointment only to wholesale buyers and will expose interested buyers to items now being producted in Kentucky. In this way it will serve a market-testing purpose and give us direction as to market demands.

The Arts and Crafts Loan Fund Board (which consists of the Commissioners of Finance, Banking and Commerce) since January 1, 1964, has granted loans totaling $30,500.00. These loans went to the following production centers: Kentucky Mountain Crafts, Jackson, Kentucky; Mountain Crafts, Somerset, Kentucky; Charles Ward, Inc., Berea, Kentucky; Adair County Arts and Crafts, Columbia, Kentucky.

Our producers throughout the state receive sizeable orders from the state parks as well as from many already recognized and established retail outlets such as Kaufman's of Kentucky, Kentuckiana Gifts, and others both in and out of the state.

We are seeking ways to produce and market on a larger and more efficient basis in order to provide more higher-paying jobs. To accomplish this aim, we are working closely with other state and federal agencies in an effort to obtain the best in marketing, design, training, and managerial counsel. During July and August, 1964, we have under special contract a highly qualified consultant in the field of color and design, dealing primarily with textiles. In the early fall we hope to have as a consultant an authority in all phases of woodwork. It is our intention to do everything possible to help our producers make and sell on a profitable basis top quality, unique craft-type items which will appeal to a discriminating national market. Our present craftsmen and those that may join the program in the future can be assured of Governor Breathitt's wholehearted interest and cooperation. This is a terrific challenge for us to be worthy of this trust.

ROLE OF HIGH SCHOOL INDUSTRIAL ARTS PROGRAMS IN PROMOTING THE DEVELOPMENT OF CRAFTSMEN

Rupert N. Evans, Dean
College of Education
University of Illinois

A. Characteristics of Depressed Areas

1. Depressed areas in almost all parts of the world have an abundance of people.
2. Depressed areas are depressed because they don't have adequate work for their people.
3. *Unlike* depressed areas in other parts of the world, the two big depressed areas in the United States have schools. There is some doubt that these schools are contributing, however, to the *short-range* solution of their area's problems.

B. Solution of the Problems of Depressed Areas:

Category 1 - Through some form of birth control, decrease the population of the depressed area.

Category 2 - Through encouragement of out-migration, decrease the population of the depressed area.

Category 3 - Through some kind of economic incentive, encourage industry to move into the depressed area.

Category 4 - Through some kind of economic incentive, encourage present industry in the area to expand.

Category 5 - Through some kind of education, encourage present industry in the area to expand.

C. 1. Areas Redevelopment, Manpower Development and Training, Vocational Education, the Poverty Program, the Farm Programs, and many others are aimed at one or more of these solutions.

   2. Perhaps from this Conference will come a totally new approach which will supplement previous attempts at solving these problems, but we can be reasonably sure that most of the previous approaches will continue to be necessary.

   3. For my presentation, I would like to concentrate on the role of public schools in encouraging present industry in the area to expand. At the same time, we should recognize that the public school has a vital role to play in almost all of the varying attacks on our persistent problems.

   4. Moreover, I want to concentrate primarily on short-range attacks which will help during the next ten years or so, though I recognize that long-range attacks through general education are as important or more so.

D. Areas of Employment Needing Short-Range Help

   1. This Conference is concerned primarily with arts and crafts in cottage industry; but we must remember that schools can help with expansion of other manufacturing and assembly, with service occupations, and with clerical, managerial, agricultural and professional occupations which are at least as important as craft industries.

E. Individuals and Groups Within the School Who Are in the Best Position to Give Short-Range Help

   1. School boards.

2. Administrators, especially administrators of adult education programs.
3. Teachers of economics
4. Teachers of industrial arts
5. Teachers of art
6. Teachers of vocational subjects
    - a. Agriculture
    - b. Business and distributive education
    - c. Home economics
    - d. Trade and technical subjects

F. Education in Sierra Leone

1. British education
    - a. Botany - study English plants but can't recognize their own.
    - b. Entomology - study English insects but can't recognize their own.
    - c. Health - study diseases of England, but not their own.
2. Do we have something similar in Appalachia?
    - a. Textbooks written elsewhere.
    - b. Schools designed elsewhere.
    - c. Teachers of teachers trained elsewhere.
3. Obviously education in Appalachia must be concerned with the entire country and the entire world, but it must also be vitally concerned with local problems.

G. School Policies Which Inhibit Short-Range Assistance to Regional Development.

1. "Schools are concerned primarily with students under age 21." The average person during his working life has seven different employers, and three or more different occupations. Moreover, occupations have become so complex that they cannot be picked up without educational assistance. These facts make a "21 or under" educational policy absurd.
2. "Adult education should be completely self-supporting." This is just one step removed from a "21 or under" policy. It leads to the absurdity of a teacher being asked to subsidize adult classes by teaching at a lower rate than he receives for teaching in the day school and to policies restricting, rather than developing additional, new, adult education programs.
3. "Schools are provided for instructional purposes only." This short-sighted policy forgets that schools can serve as meeting places for all types of community groups, including meetings of community leaders; can serve as showcases for product displays, designs, competition, and product seminars. Moreover, that the teachers can and should do a great deal of good through providing consultative help to the community without interfering with instruction in the least.
4. "Schools are designed for students who are going to college." In their attempts to justify this policy, some school men lie like troopers (troopers with statistics, of course) to disguise the fact that 80% of their students will never graduate from college.

H. School Programs and Policies Which Would Help.

1. Markedly expand adult education, subsidizing it as heavily as we do the other parts of the free public schools. Note that the survey we have received shows almost no adult programs. Actively solicit enrollments, instead of waiting for twelve or more people to ask for a class. Provide for organized sequences of courses, rather than isolated, unrelated classes. Make adult education the full-time responsibility of an administrator, just as we do the day school.
2. Design courses in economics, emphasizing production and marketing, for both high school students and adults.
3. Encourage teachers to serve as consultants to the business community. Insist that teacher-education institutions give some teachers the necessary training and experience to serve in this role. The business teacher should be qualified to give advice on business systems and organization. The industrial arts and art teachers should be in a position to give advice on design, materials, processes, and finishes. The chemistry, economics, home economics, and agriculture teachers should be in similar roles, if they are properly prepared.
4. Re-equip school shops so that they can teach and do more than simple cabinet-making (they don't even teach woodworking properly.) Design jigs and fixtures, set up pilot production lines, and even produce small quantities of parts needed but not available in the community.

5. Set up area schools which can offer a greater breadth of vocational and adult courses than a local school can.
6. Institute part-time cooperative vocational education to tie the school and community closer together. In these programs, students go to school half a day, and learn on the job the other half day. Their experience on the job is supervised by a teacher-coordinator who thus gets to know local employment problems better than anyone else in the school.
7. Convince state vocational education personnel that they have a responsibility for education for every occupation except for the professions. New Federal legislation permits and encourages this, but some state and local administrators will be too conservative to take advantage of the new legislation.
8. Establish federations of schools to pool their resources for attack on problems reaching beyond the boundaries of a school district.

The next two recommendations are especially important:

9. Set up model demonstration programs in schools in different parts of the state, and persuade, coerce, pay, or drag administrators to visit them. Change in education does not come about through meetings such as this one. Change does not come about through publications. Change is not likely to come through the efforts of individual teachers. Change in education comes when an administrator gets to see a new program in operation, and has an opportunity to ask critical questions.

10. Persuade teachers and administrators in Appalachia that they are really missionaries and that they have a tremendous opportunity to serve their people in their own states and communities. If the fervor of a peace corps or even an NAACP could be put to work on the problems of Appalachia, many worthwhile things could happen. Unlike outside groups, the teachers and administrators of Appalachia are really home folk who have gone outside for education, and have returned knowing the problems of the area. It is part of our task to convince them that knowing the problems is not enough. They must have the fire and enthusiasm to work toward new solutions to the old problems.

THE TEACHER EDUCATOR-CRAFTSMAN VIEWS THE PROBLEM OF PROMOTING THE CRAFT INDUSTRIES

Rude Osolnik, Chairman
Industrial Arts Department
Berea College
Berea, Kentucky

The title of the subject that I was requested to discuss with you this afternoon is the Teacher Educator-Craftsman Views the Problem of Promoting the Craft Industries in terms of the Appalachian area. This reminds me of a story that is currently making its rounds in Eastern Kentucky. Several months ago a group interested in promoting the crafts went into a small community in Eastern Kentucky and met with a group of local people interested in crafts, and they were talking in terms of the crafts and the kinds of crafts that they might be able to produce and could market through some of the market outlets. One of the individuals during the course of the meeting said that he would like to do leatherwork, and he was asked if he had any previous experience in this area. He said no but that he knew that if he could get the training, he would be an instant success and especially if each group and all those individuals that came into the Appalachian area to study the problem and to investigate the needs of the area would be required to buy a brief case in which to carry all the data that they had gathered. He felt that this would probably keep him busy for several years. If he were in business now, he might be able to sell each of us one.

In discussing this problem of crafts as related to the Appalachian area and especially to Eastern Kentucky, I would like to preface my discussion by first making the statement that before you can promote you must have something to promote. And what do I mean by this? I mean that we have actually done a good job of promoting crafts in the Appalachian area to the extent that the general public is under the impression that we have a large number of splendid craftsmen throughout the Appalachian area, and they are producing crafts in great volume but are finding it difficult to market their crafts. This isn't true.

I believe you will find that we have relatively few outstanding craftsmen in the area, and this is especially true of Kentucky where those who are outstanding, by and large, have received their training outside the area. In Kentucky we have a relatively few areas where you will find good craftsmen. One of these areas is in and around Louisville with the University of Louisville and the Louisville Art Center as the center, but even here you will find that only a few of these who are producer-craftsmen. The greatest number are primarily interested in crafts as an avocational pursuit. Another area of the fine craftsmen is in and around Murray with Murray State College as the center. An additional area in Western Kentucky is in Paducah.

Now when you talk in terms of Eastern Kentucky, you will probably find the largest concentration of craftsmen in and around the Berea area with Berea College, Churchill Weavers, Bybee Pottery as the center. Then when you go further into Eastern Kentucky, the area we are primarily interested in, you will find a few widely scattered craftsmen centered around the settlement schools that were established in the early 1900's by the churches. The same situation probably exists through the whole Appalachian area.

You will not find a large number of craftsmen that are producers and the ones that you will find are centered around these educational institutions and crafts production centers that have for many years provided the leadership, stimulation, and encouragement to interest the people in the crafts. For example, Berea College has a long tradition in the crafts due to its need of providing work for the students that were attending the college in the early days of the institution. Crafts was one of the areas that was developed for providing this additional income and labor for students needing financial help and also as a means of providing operational funds for the institution.

This shortage of fine craftsmen has not always been true. In the early days of the founding of this area when the people had to provide the necessities of life, many good and fine craftsmen were developed in the area. In Eastern Kentucky and in other areas of the Appalachians where coal was discovered back in the late 1800's and early 1900's, coal played such a dominant part in the economic lives of the people and consumed so much of their energy that very little time was left over to develop or to continue their interest in these early crafts.

This was not true in the areas where coal was not the dominant economic factor. Those people have continued working in the crafts and as a result we still have a few craftsmen who are still carrying on those folk crafts that were handed down by their fathers and mothers.

The problem of promoting crafts as a means of stimulating the economy of the Appalachian area is not new. It goes back to 1929 when TVA, Berea College, Churchill Weavers, Bybee Pottery, John Campbell Folk School and other craft centers that were interested in promoting crafts and establishing retail outlets in which their products could be sold formed a stock corporation known as the Southern Highlanders. In this corporation the U. S. Government invested $15,000.00 in preferred stock, while the other institutions and individuals purchased common stock and established a retailing outlet at Norris, Tennessee. This retail shop, located near the dam at Norris, for many years sold literally thousand of dollars of handicrafted items to the tourists and travelers coming through this area.

A few years later, Mrs. Rockefeller became interested in this area and in this organization and made it possible for the Southern Highlanders to open a retailing outlet in the Rockefeller Plaza in New York and for many years the Southern Highlanders operated this shop. During the war years, when travel came to a virtual standstill, this shop in New York sold thousands and thousands of dollars worth of crafts that were being produced in the Appalachian area.

About the same time that the Southern Highlanders were being formed, another organization whose primary concerns were similar was also being formed, and some of the same leaders that were instrumental in forming the Southern Highlanders were also involved in the formation of this organization which was known as the Southern Highland Handicraft Guild.

This Guild, formed in 1930, was concerned with the same basic problems as the Southern Highlanders, with the additional concern of trying to upgrade and control the quality of craftsmanship. This organization had as its retailing outlet a shop in Asheville, known as Allanstand. These two organizations functioned as separate organizations until the late 40's when it was felt that they could do a more efficient job of promoting and merchandising their crafts if they would combine as one organization, for their objectives, functions, and goals were similar.

With the union of these two organizations, some organizational changes were instituted. The shop at Norris was closed due to the Federal Government's turning over the supervision of the Norris area to the state of Tennessee. A little later the shop in New York was closed due to a combination of circumstances. In order to continue providing retailing outlets for the craftsmen, two seasonal shops were opened on the Skyline Drive in Virginia and one at Blowing Rock on the Blue Ridge Parkway. In 1950 an additional shop was opened on the highway leading out of Asheville, and in 1960 a shop was opened in Louisville. These retailing outlets have annually sold approximately $400,000.00 worth of crafts produced by its members.

In addition to these retailing outlets to further promote and stimulate interest of the public in good crafts, the Southern Highland Handicraft Guild has annually, since 1946, held a Craftsman's Fair at Gatlinburg and Asheville, and in a period of ten days approximately 30,000 people pay for the privilege of buying $50,000.00 worth of crafts and to observe skilled craftsmen demonstrate their crafts.

The Southern Highland Handicraft Guild has also been concerned over the many years in the matter of training and upgrading the quality of crafts that are being produced by its members. Standards have been established and in order for a person to become a member of this organization he or she must submit five samples of their workmanship to a jury of craftsmen who on the basis of their evaluation accept or reject this individual's request for membership until such a time as the quality, workmanship, design of the product will meet their standards. This assures the consumer public that the quality of crafts that they purchase through their retail outlets meet the highest standards of workmanship, craftsmanship and design.

So you can see that in the matter of promotion, marketing, and determining of standards of crafts, a great deal has been accomplished, so that our problem is not the matter of promotion and creating interest or in determining standards in crafts or developing a market for crafts, but actually a matter of developing craftsmen capable of producing the kinds of crafts that will meet the ever more critical eye of the buying public.

The problem that is of greatest concern to this conference is the problem of developing programs that will result in developing the kind of craftsmen who will be able to produce the kind of crafts that will meet this demand. This is a complex and difficult problem to which there is no easy answer. To develop a training program we should probably first determine the kinds of skills, experiences, information techniques, design know-how, business know-how, et cetera, that a person must have to be a successful craftsman. To train a person to become competent in the skills of a particular craft is relatively simple, but this alone will not assure the individual that he will be financially successful as a producer-craftsman. Training to develop skill can be determined in terms of a period of time. Training to develop in a craftsman design ability, consumer know-how, marketing techniques, advertising techniques, et cetera, cannot be measured or determined in terms of length of time. This is the unmeasurable intangible that makes a difference between just a craftsman who will be a success both from a personal and financial point of view.

I do not know the answer as to what type of program would be able to solve these problems, but I leave it as a challenge to the group to evolve answers and solutions to this problem.

I had originally planned on reading my report, but decided after last evening's dinner meeting to duplicate the report so that you can read it at your leisure and try another approach that I hope will stimulate discussion, questions, and possible solutions. I am going to make several statements and pose several questions. The statements and questions do not necessarily reflect my personal point of view. Let's see what happens.

1. The statements made over and over in the press and radio that we have a long tradition of crafts and a large number of craftsmen is a myth.
2. The producer-craftsmen that we do have in the area for the most part were trained outside of the area.
3. The number of native craftsmen in the area can be counted on the fingers of your hand.
4. A relatively small amount of the real handicrafts are being produced in this area.
5. By and large the average individual's concept of what constitutes good crafts is found in the novelty shops and in roadside stands that sell peacock quilts and bedspreads.
6. A great number of Industrial Arts people have little or no concept or understanding of what is involved in good crafts.
7. A large majority of individuals who profess to be craftsmen are not willing to have their work evaluated by a jury of their peers.
8. A relatively small number of craftsmen are earning a livelihood through their crafts.
9. There is a great interest and desire on the part of the people

of Eastern Kentucky to produce and market crafts.

10. There is an ever-growing demand for good crafts by the consumer public of this country.
11. Craftsmen producing good crafts have little difficulty in selling.
12. In order to develop a crafts program in Eastern Kentucky leadership must be provided by craft-oriented institutions.
13. Training to develop skills can be accomplished without great difficulty but training to develop skills, design ability, market know-how and the unmeasurable intangibles that a person must have to be a successful craftsman is difficult.
14. How can the Industrial Arts programs provide the kind of training necessary to produce these designer-craftsmen?
15. How much income can a craftsman expect to receive through his work?
16. Where are we going to get the trained leadership necessary to develop cottage industries?
17. How can we instill in the people of this area an appreciation and an ability to recognize good design?
18. How can we assist the people that will enter the field of crafts so that they can earn the minimum wage and meet the requirements of the minimum wage law?
19. Where are the marketing outlets for crafts that these craftsmen will be producing?
20. How are we going to maintain standards of quality and workmanship?
21. What organization set-up can we establish to provide supplies and materials on a wholesale basis to these individual craftsmen and

small cottage industries.

Gentlemen, these questions and statements must be answered if any program of significance can be proposed and implemented. It's a great challenge and you have your work cut out.

FINANCING THE SMALL BUSINESS

John Ireland
Financial Specialist
Small Business Administration
Louisville, Kentucky

The varied problems of a financial nature confronting small business are of vital concern to the small business administration. We are constantly revising and reviewing our program in an effort to be of more assistance to the small businessman as he is considered the backbone of this nation. It might be of interest to note that 95% of the businesses in numbers are small business employing 30 million people. Any program with the purpose of alleviating unemployment or poverty has to attempt to cure the problems of the small businessman first or assist him in whatever way possible. I don't think anyone can name a "big business" that started as a big business; hence it only stands to reason that small business has to survive in order to grow into a "big business." In this day and time he has to have financial assistance at some stage during his growth or existence.

In instances the necessity for this assistance is not the result of his own inabilities management-wise but one of circumstances beyond his control. For instance, competition in this day and time due to our present system of transportation can affect a given business much more so than 40 or even 30 years ago. Products produced at a location a great distance removed from a producer of the same product can affect his price and consequently his volume, either upward or downward, depending on the quality in the long run of course. But should the quality be inferior it takes time for this to be discovered and a given business may suffer to the point of being forced out of business unless he has the capital available to withstand this temporary setback. However, competition is not being criticized here as it has been a key factor in the over-all high standard of living we enjoy in this nation. It has in instances brought home, so to speak, to a given businessman the fact that more economical ways and means must be developed for him to produce and sell his product. But here again he has to have the capital available to make these changes so he can compete. Even large businesses have been forced to make changes to compete or to satisfy the desires of the buyer. As for instance, reflect on the changes in the automobile industry to combat the foreign car market. On the other end of the scale, your small grocery has been forced to stay open at odd hours to compete with chain super markets. But in either case, it takes capital.

I should like to go back a step or two at this point and say that in a great many instances we in the small business administration have found that the accounting system, or rather the lack of same, used by a large number of small businesses has contributed to their problems from a competitive standpoint. Concerning this particular point it might be noted that by and large this comes about in smaller businesses usually in an effort to economize. However, in the end this is false economy as one man cannot control all phases of a going business. In some instances, we have discovered the complete lack of operating statements. An adequate knowledge of the value of information to be obtained by even a balance sheet is lacking in many instances. Some do not actually know what exactly it costs to produce their product. Consequently, they are a step or two behind hard competition in maybe being able to foresee a reduction in price for a given product of equal quality or they may be selling at less than cost in an effort to increase sales. This is a case where increased sales and production can ruin a business.

I might say also that scheduled production and buying is of vital importance to any business be it large or small. In some types of business, it is more important than others as it ties up capital in materials that might not be moving at a given time and can also cause loss of production time in changing a machine for a certain item for a short run of production.

When any of the above factors come into play or they are out of focus, the particular business involved before long is in need of funds. If these funds are on hand, it sometimes delays the truth being brought home to management as they are sometimes a little reluctant to criticize themselves. It therefore would appear that in some cases borrowing funds can be the savior of a small business as lenders are less reluctant to point out any inefficiencies within an organization.

This then brings us to the point of borrowing funds to save or expand a given small business. The acquisition of fixed assets and accompanying terms which in some instances, depending on the circumstances, are excessive can cause financial hardship to a small business in depleting its working capital in payments. This is not to say that private lending institutions are not beneficial to the businessman; quite the contrary is true. But it is felt that more judgement should be made in instances by management before they plunge into, particularly, fixed asset investment. However, private lending institutions in the past have provided an invaluable service along this line but the demands being made from the standpoint of amount, collateral and time necessarily involved are exceeding their capabilities.

Pertaining to the amount, banks are limited in the amounts they can lend any one borrower. Again they are not permitted to take inferior positions in mortgages and their funds being on demand limits the length of time they can obligate these funds. As these demands have become greater and greater, the need for another source of funds has become more evident. Consequently, with the advice and cooperation of banking institutions the small business administration has become an important cog in the wheel of small business throughout the nation.

We are able to lend large amounts for various purposes for longer periods of time on various and sundry types of collateral. I use the word "sundry" purely to illustrate that in some cases the collateral has value only to the owner. SBA has various type loans designed for particular purposes, amounts and collateral or lack thereof. I shall not attempt to go into detail on all of these types but hit upon the highlights as time will permit. Of particular interest, I think, will be our newly instituted R.S.L. Program designed particularly for the very small business.

THE SALE OF CRAFTS IN A RETAIL SHOP

Henry H. Pasco, Partner
The Pascos, a gift shop,
West Hartford, Connecticut and
Kennebunkport, Maine

For twenty years we have had the joy and privilege of working with many American craftsmen as we have bought their work for our shops, having their work on display in our shops and helping the consumer to become acquainted with and to purchase this fine work. This is not a process which has happened overnight and I hope here to relate to you some of the experiences which we, as retailers, have had in presenting handcrafts to our public.

First of all, so that we will all know from what point of view I speak, I think I should make it clear as to what we consider to be handcrafts. To us handcrafts are not just something made by hand. To us the handmade article does not inherently gather an aura of splendor around itself. To us neither hand-assembling of machine made components nor slavish copying qualify as American handcrafts. What we seek is the craftsman whose work is the result of his own creative spirit which endows his products with that vital and dynamic quality which can only be found in this way. Do not think, however, that we are extremists for we fully believe in the necessity and practicality in duplication of successful ideas as long as the craftsman maintains a control over his production. On the other hand, if the craftsman feels compelled to drive himself into an endless sort of production which could all too easily be taken care of by industry with its modern equipment, then his work becomes static and no longer is stamped with his individuality.

The craftsman's work should not be purchased because it is handmade; this is not reason enough but rather should handcrafted articles be sought by the consumer because he feels that the quality of the object which has attracted him to it is possible only through the process in which it has been fabricated. Anyone can make just things; but it is only a trained craftsman who knows sheer hard work who creates the individual and the distinctive.

When we seek articles from craftsmen for our shops, it is work with this potential we are looking for. We are not interested in work suitable for bazaars or church fairs, nor do we need the products of kits nowadays presented for all sorts of projects. We do not need either the design that is so way out that no one knows what it is. What we seek to encourage is the development of a true American handcraft established on conviction and strength and which as a result of these qualities will continue to grow indefinitely and constantly add to the dimensions of our American culture. This is why we spend many hours each year working with craftsmen, discussing their ideas and their problems, so that we may help them to achieve craftsmanship as a sound vocation and a way of life.

When we display handcrafts in our shops, we do not do so to attract a patronage type of interest, rather do we arrange our displays so that our crafts are shown with machine made products or with foreign imports. We do not want to segregate our handcrafts as if to say, "Look at me, I'm handmade." No, we want our handcrafts to be so sound and so good that they may easily stand beside any other article regardless of source and be desired because of the qualities which they possess. Let the customer realize only later, perhaps, that what he has purchased is handmade and he has then crossed an important threshhold. No longer does he think that handmade articles are necessarily expensive or that they have a certain rarified atmosphere about them. In time his practiced eye will always find some art and beauty easily within his reach.

Having worked in close association with craftsmen for the past twenty years, we know that American handcrafts today not only hold their own against foreign crafts but that they are so distinctive and so excellent that they offer stalwart competition to all other types of merchandise which a gift shop like ours has to offer. This, then, is a sign of maturity. American crafts are coming of age and the potential for growth and expansion is enormous.

But how do we get started selling handcrafts when many people do not know a piece of fine walnut from a piece of stained birch? This is where we as retailers have to do a bit of work for it is our job to educate our customers so that they understand and hence acquire appreciation and taste for the handarts which they see set before them. Our sales people must understand the materials and the techniques of the craftsmen so that they, in turn, may explain such details to interested clients. And above all our salespeople must know what is well designed, they must know the values of textures and the coordination of color. We feel that our experience with our customers over these past several years has been one of steady education in helping them to recognize and be comfortable with the products of the American craftsman. We can recall so easily the time when we thought we had gathered a wonderful collection of handcrafted articles in so many different beautiful woods. We had gathered these with such pride and for such a long time met with such disappointment for our customers did not respond either to the beauty of these woods nor to the many suggestions for use of wood accessories. Today our customers know they may select from cocabola, goncalo alves, silver harewood, rosewood, zebrawood and many others. And after years of explaining to customers what stoneware is and what are some of its properties, it is music to the ears to hear the term now being used by our customers in perfectly natural, comfortable tones.

As we see this growing awareness of the fine crafts of this country, we find also our customers are anxious that other people know more of the background of the craftsman and his crafts so that wherever the maker of the article has provided a descriptive folder or a label with a short legend about himself and his work, that is important to our buyer. Unfortunately so many craftsmen do not provide us with any supporting materials of this nature and hardly a week goes by that we do not sit down at the typewriter and write a description of the man and his work to accompany some craft object we are shipping for our customer. Remember, I said it is our job as retailers to inform and to educate, for our customers are like everyone else, they lack confidence in or even mistrust the unknown. Therefore, a gift shop or craft shop welcomes and encourages the browser and it is always exciting to see how many people come through the door to do just that and thoroughly enjoy themselves. We leave them alone but we do not ignore them for by careful observation one can usually tell when a word of gentle explanation may be just what is needed to ignite a bit of interest. Our salespeople are always instructed to watch out for this moment and to be sure that when a browser leaves the shop, he does so having had a thoroughly good time even though he has not purchased a single thing at this visit.

2

From these preceding remarks I hope I have suggested to you that just making a fine article is not enough. It still has to be sold. Presentation and display are of highest importance and tactful guidance in taste appreciation is its twin companion. When one is as proud of the American craftsman as I am, nothing can offend or upset me quite as much as a bargain basement type of display. To step into a shop and see beautifully turned wood bowls and plates with lovely hand-rubbed finish stacked high on a table gives me the shudders. A display case in need of cleaning filled haphazardly with tarnished jewelry again shows indifference and lack of pride in this merchandise. Certainly this is not the way to invite a healthy respect for fine craftsmanship.

Now what do we expect of the craftsman and what must he have done to be ready to do business with us? First of all we expect the craftsman who wants to sell to us to have a definite idea as to just what he wishes to produce and that he has a variety of articles from which we may make our selection. This should represent a range of ideas in his medium so that we feel what we choose will make an interesting addition to our merchandise. The first thing we look for is his knowledge of design. Mrs. Vanderbilt Webb of the American Craftsman's Council has said that design is the craftsman's most important tool and I do wish we could get more craftsmen to realize this. Too often the craftsman is so pre-occupied with his mastery of material and techniques that the design element is left for last. He fails to absorb the significance of these words of Mrs. Webb and really make design his most important tool. The alert craftsman wants to know this and at the same time he welcomes suggestions and criticisms on his work. We do not ask that the young craftsman be expertly proficient in all the ramifications of his craft but we do seek for the spark of recognition that here is a potential which will grow and develop. We expect the craftsman who wishes to wholesale his work to be alert to the needs of his customers. He must know that both he and we are dependent on the consumer and he must visit or maintain contact with his outlets sufficiently often to feel the pulse of the consumers of his work. He must also be aware of what other craftsmen in his medium are doing; he must not be isolated and completely unrelated to the rest of the world. A craftsman always seeks to learn and thence to grow. He wants exposures to all sorts of influences. It has always been interesting to observe some craftsmen who call on us with their wares and see how they conduct themselves if we are busy and have to keep them waiting. There is one excellent wood craftsman who visits us who uses every available moment to study as many articles in our shop as he can. It is not a matter of just looking at articles of wood other than his; no, he will study all the pots, all the jewelry, all the fabric. In direct contrast is the waiting craftsman who stands with his feet solidly on the floor in one spot, looking neither right nor left, just waiting until we are free to look at his work. He is observing nothing. He asks no questions about anything except that which pertains to his own private little world. And oddly enough, we notice time and again that this type of individual is not likely to last very long as a craftsman for he lacks growth.

We expect the craftsman to design articles for us to buy which are honestly suitable for their use and to be ready to accept suggestion that a casserole, for example, is often handled when hot and that it must have handles which will accommodate the potholder between the hot pot and our hands. We expect his functional items to be able to withstand normal methods of care and not have to be treated with kid gloves. If his work is in printed fabric which requires care rather than carelessness in cleaning, he should provide proper cleansing instructions written in positive, simple terms to show the buyer how easy it is to take care of the fabric rather than how careful he must be to do things just right. We want pitchers which are comfortable to handle whether filled or empty and with spouts which pour and do not antagonize. We want bowls in wood or ceramic which cry out for hands to fondle them and not pieces constructed with thick and heavy sides which make the article difficult to hold or to carry. We feel his beautiful jewelry should be equipped with proper findings and not the cheapest things he can put on.

We find the limited production craftsman is the most satisfying one for he has learned how to reproduce efficiently so that his wares can be offered for sale at realistic prices. Being himself, he will always know which items he can continue to reproduce without driving himself to boredom and when he should alter his design, change his methods, or modify some detail. This craftsman always allows himself time to experiment and to develop the execution of new ideas. These may resolve into one of a kind type of articles or they may serve as pilots for a new direction he will set for his work. This means that every year his merchandise will have added interest for his repeating buyer. It means his line is staying alive, that he has discontinued that which either does not sell well or that which he does not wish to make any longer. The best craftsmen know this and hence their work is sold year after year in the same outlets.

Pricing is of the utmost concern to the craftsman who seeks to sell at either retail or wholesale levels. This should be determined by careful computation of his costs covering material, labor, overhead and profit. In Connecticut our Society of Connecticut Craftsmen has published a Handbook for Craftsmen including a whole section on pricing and costing. This is not to say that having figured in this manner that he has automaticaly arrived at the ideal selling price. He must now appraise the finished article, get some reaction to it and see if his well designed object justifies the price he wishes to set on it. If the price arrived at through his costing procedure is too high, then he must restudy his whole problem to see just where he can modify or adjust his procedure to arrive at a warranted and attractive price. A craftsman who is going to sell his products is in business and therefore we feel he must be equipped to handle his affairs in a thoroughly business-like manner. How else can he determine whether his enterprise is swimming or sinking until perhaps it has become too late? He must know how to purchase his materials in the most economical manner; he must know how to engage in production using his labor to best advantage.

In designing a new article the craftsman should have some idea as to its retail price level when he starts, for of what use is it to plan and make an item which when completed and ready for sale you feel should retail for $15.00 if compared to other items of your own or of others it seems to be better priced at $10.00? At the same time the individual who seeks to establish himself as a producing craftsman must know what are natural pricing points and through experience he will learn more about market potential. In working with a craftsman the other day, I asked him why he so frequently used the price of $16.00 on some of his articles.

To a consumer it frequently causes a bit of question for it is what we call an awkward pricing point. I explained to this gentleman that $15.00 is a much more logical level, a comfortable level whereas $16.00 makes a consumer wonder just why the extra dollar is being levied. On the other hand, I explained, if he could devise an alteration of some detail the same pot might well be priced at $17.50. A few moments later I found he had priced two pots which were so similar in size and treatment at $9.00 and $10.00 respectively and suggested he make them both $10.00. At another time he had an item priced at $28.00 which I suggested be repriced at $30.00. This particular craftsman is most careful to protect his outlets. He does not condone double pricing and anyone going to his door to buy a pot pays exactly the same price as he would for a pot in a retail shop. In other words he is not trying through price cutting to curry favor for his work; he knows what its value is and that it is always worth the same price to any customer anywhere.

The careful and ambitious craftsman is always thinking of ways to make his work better in design, finer in quality. He does not think down; he thinks up. He does not seek to see if he can produce a coffee mug which he originally priced successfully at $1.50 at now only $1.00 because he thinks mass sales will yield him so much more. No, the wise craftsman tries to find ways to make a finer mug, if he can at $1.75 or $2.00 and educate his public to realize why these higher priced mugs are worthy of their purchase. He seeks to show them what finer work can come from his hands. Train a market upward and it will follow you; train it downward and it will soon exploit you and be done with you.

The successful craftsman knows the importance of complete integrity.

Honesty in his work establishes his reputation as a fine craftsman. Honesty in his business methods breeds confidence in him on the part of his distributors and consumers. He does not try to slight finishing details which deprive his articles of a professional touch and he stands behind any justified complaint about any of his pieces. Sometimes there is doubt as to whether or not a complaint is completely valid, but here he will find that bending a bit backwards will maintain the goodwill and fine reputation which are valuable assets for him.

We ask the craftsmen to have confidence in themselves. We try to encourage pride both in their work and in themselves. For this reason we always urge him to sell his work to his outlets, not to place it on consignment. Asking us to take work on consignment is almost being apologetic as if to say, "I really am not sure that this is worth your buying but would you try to sell it." Remember that if a craftsman believes in his work and knows it is sound, he should sell it; he should not be underwriting various retail outlets. Be mindful also of the retailer, who, if he has purchased the craft object, will sell it, but it is only on consignment. It does not have the same degree of importance to him.

The observations we have been able to make over these past years in constant association with craftsmen have convinced us that this is the beginning of the age of American craftsmen. Let a man know his craft thoroughly; let him know what hard, satisfying work is, and if he seeks a life of honesty and simplicity, he can be successful and happy with craftsmanship as his vocation. There is evidence of increasing educational activity throughout this country to train both those who wish to become craftsmen and those who as buyers will have developed the knowledge and taste for the products of the craftsman's mind and hands. In this age the individual constantly seeks to satisfy aesthetic hungers and to find ways to identify himself as an individual. This, then, is our signal to support and stimulate the creative activity of the artist and the craftsman.

MARKETING CRAFT PRODUCTS

Florence Eastmeade
The America House
New York City

Three years ago I had the honor and privilege of being present at the opening of the traveling train exhibit of crafts, an exhibit which has been shown throughout the mountain areas, and to be present at the annual meeting of the Kentucky Guild of Artists and Craftsmen, at which Mrs. Vanderbilt Webb, founder of America House, spoke. Mrs. Webb also founded the American Craftsmen's Council, The Museum of Contemporary Crafts, Craft Horizons, and and The School for American Craftsmen.

My visit left me with a very warm spot for Kentucky and I am honored and delighted to be here again.

I think that the picture I would like to give you of the present day marketing situation of crafts would be clearer if I gave a brief historical resume of the steps by which America House has reached its acceptance nationally and internationally, as the center of the finest in American crafts.

In the early stages there were few good crafts and fewer craftsmen, but also small competition in either crafts or marketing. There was, for example, a market for hand thrown table-ware which was glazed in attractive colors. This was made in the state of Maine. There were ceramic bowls, pitchers, ash trays, and other good ceramic pieces which were one of a kind and in limited quantity. There were toys, story book applique, and embroidered bed spreads for children; silver, hand woven textiles, place mats, stoles, hand carved wooden birds and animals. Although limited in quantity, these all met a market.

About 1945, The School for American Craftsmen was founded for developing professional craftsmen and teachers of crafts as well as designers for industry. The best possible teachers were found and in a few years crafts of contemporary design and good workmanship began to be ready for sale, and craftsmen sent some of their work to America House for sale.

These included hand woven place mats, stoles, and later special-to-order drapery and upholstery material. Small occasional pieces of contemporary furniture such as coffee tables, end tables, chairs, desks and small production pieces such as bowls, trays and other well designed pieces, ceramics of interest and imagination, unusual and well designed hand raised bronze bowls, candlesticks and other fine pieces. Silver jewelry and good contemporary hollow ware were sent in and sold.

Standards began to rise and prices also. By 1957, American hand crafts had advanced to such a high degree in design and technique, that requests came in for American crafts to be shown at the Moscow Fair, the Brussels Fair, and at Trade Fairs in other parts of the world.

America House was able to fill these requests with unusually outstanding pieces in every medium.

In 1960, America House moved to West 53rd Street, New York City, opposite the Museum of Contemporary Crafts, and the Museum of Modern Art,--a center of attraction for those interested in the crafts of quality. Here may be found large enamel paintings on steel, for architectural as well as interior use; hand woven wall hangings of outstanding design and color; wall hangings of collage and stitchery; also batiks large enough for room dividers and hangings; occasional pieces of furniture such as large metal chests 8' long at $2200.00 or small rosewood blanket chests at $120.00; silver ceramics, enamels, silver and gold jewelry, hand woven pillows, windbells, garden ceramics, cast bronze sculpture pieces and welded and brazed metal plants.

There is also a market for the less expensive practical production pieces, such as bread boards of unusual woods, ceramic mugs and other table ware; also for ceramic or fine wood clocks, well designed contemporary hooked rugs and handwoven wool or burlap rugs. The price ranges from $4.00 for a small ceramic piece to $2500.00 for one of a kind pieces of occasional furniture. The market for crafts is now a wide one. All these find a ready market. Every piece sold at or through America House is passed by a Board of Selection.

At the present time the supply of fine antiques is fast disappearing. Museums have had bequeathed to them or been given many of the finest pieces; and collectors have purchased most of the remaining. Therefore, there opens an ever-widening potential market for crafts which will be the heirlooms of tomorrow.

The awareness of this market has already been stimulated by Craft Horizons, the traveling exhibits of the American Craftsmen's Council, and the opening in 1955 of the Museum of Contemporary Crafts, the first museum in the United States to be devoted to exhibiting the work of professional craftsmen. The house furnishing sections of newspapers and magazines publish articles on the uses of the crafts in house decorating. Practically all the accessories used in the World's Fair House, at the New York World's Fair, are fine craft objects from America House.

Numerous other media such as television, etc., have stimulated the desire to own fine hand crafts. This exposure of the work of the artist craftsman to so wide an audience has resulted in enormous interest and growth of demand.

The areas that are open to the professional artist-designer-craftsmen are:

1. The production of the one-of-a-kind pieces (future heirlooms at a high price).
2. Large sculptures, stained glass and other pieces for use through the Architectural Service of America House.
3. At the next lower price would come the area of Limited Editions. A Limited Edition is a definite number of approximate repeats.
4. At the next lower price would come the area of the producing craftsman. Production in this area is limited only by the amount of work one craftsman or group of craftsmen in a well equipped work shop can produce. This production area has enormous possibilities.

Requests from stores throughout the country, wishing to purchase crafts at wholesale to sell at retail, created a need. The answer was the organizing of "The Limited Editions Wholesale Division" of America House, a year and a half ago.

In April 1962, America House-Michigan, a store patterned in design and general layout, only smaller, of America House, was the first project of the wholesale venture. During its first year of operation the appreciation for and sale of fine American crafts far exceeded expectations.

On June 19 this year (1964) America House-Seattle was opened, a specially designed area in the store of Frederick & Nelson. All crafts were selected from America House and passed by its Selection Board. This venture has been accepted with excitement throughout the Northwest area of the United States, and is proving that the world of business also recognizes the importance of quality crafts. Places of the Wholesale Division for the future include several America Houses scheduled to be set up in various sectors of the United States.

In addition, America House has sent out a catalogue each year to stimulate its mail order business. Here are shown new products developed during the year as well as those items which have already found a permanent and continuous market. Examples of these: specially designed beeswax comb candles, pottery pitchers of various sizes, silver and gold jewelry, children's wall hangings, useful articles of fine woods, such as clocks, lazy susans with interesting center tile inserts, bookends, bowls, etc. Of course, this has all been the result of many years work.

In considering the best point to begin the marketing of Kentucky crafts, which is the basic concept of the whole operation, the customer should be the center of the marketing plan. Only the craftsman is able to adjust quickly to the changing tastes and desires of the customer. It takes months and years for the machine to tool up for changed styles. The craftsman must lead, by presenting new ideas and designs, and filling the need for those things which industry cannot afford to tool up for because of the vast expense of tooling or completely rebuilding machines for an unproved or limited market.

It would seem that after a number of products have been developed, the mail order business could be a promising place to begin. For this could be used the articles made by an individual craftsman or groups of craftsmen, in small or large fully equipped workshops. These articles could be designed and produced for either mail order or tourist trade.

Another way of marketing the individual pieces, the limited edition pieces, or the production pieces would be through small shops situated in various sections of Kentucky. These would be operated from a major central shop, which could be the show case for Kentucky, and this should be as fine a show case as it was possible to build. Visitors to the towns of this famous state could order or purchase, in the area or shop of their choice, gifts for their homes, gardens, or friends.

A Selection Board would be needed to meet at specified intervals to pass on all articles which were to be put on sale. In conclusion, I particularly like your choosing as participants in your project, experts from many points of view. The project because of its many sidedness calls for the judgement of all such varied experts as you have suggested on pages 5, 6, 7 of your outline of organization.

DESIGNING FOR PRODUCTION

Robert A. Tinkham
Department of Industrial Education
University of Illinois

As indicated in the program for this conference, the topic deals with the problems of the industrial arts teacher as he faces a new task, that of designing for production. I would mention at this point that many industrial arts teachers throughout the country have not been able to cope with an old task--a much older task--the responsibility of design instruction for one-of-a-kind or custom-made articles, the kind that are typical industrial arts projects. The reason for this, I feel, is that they either ignore or have a very limited understanding of the design revolution that is in evidence all about us. Regardless of whether we are dealing with one-of-a-kind or design for production, it is my feeling that I should lay some groundwork regarding the characteristics of objects molded by today's design concepts.

One other point relating to the title of my topic; it is not stated or implied as to who does the designing for production. Knowing John Rowlett as I do, I would venture to guess that his thinking and mine agree, namely, that just as the learner has some responsibility in the designing of the object that he intends to make, he likewise needs experience in planning production equipment such as jigs and fixtures, if such are needed.

In preparing this paper, I took seriously Dr. Rowlett's suggestions regarding its major parts, however, I did take the liberty of rearranging their order somewhat so that they would lend themselves better to my method of operating. His letter to me stated 'I hope that you will emphasize the following...' which now will come out in the order:

1. Qualities of a well-designed product
2. Basic design competencies
3. How these competencies are learned
4. How college and high school industrial arts programs may be modified in order to be of assistance to craftsmen, novice or otherwise, in developing products for the market.

What are the qualities of a well-designed product? Since this is not a mathematical question with only one true answer, it must be admitted that there are differences of opinion here. A few years ago Fortune magazine ran an article dealing with the choice of designers for '100 Best Designs' in the industrial design area. More recently, Walter Dorwin Teague presented in a Saturday Review article his choice of '20 Best Designs'.

In any listing of the characteristics of today's well-designed products I would certainly include the following as basic:

1. Serves well, when in use, the function for which it was designed. Objects are made, first and foremost, for use by human beings. There is no logic in adding more unfunctional objects to the world's vast store of products that were designed with questionable motives, such as snob appeal, in the mind of the designer.
2. Shows consideration of the owner when the object is not being used. The problems of storage and upkeep or maintenance are the major points here. Cases in point would be the thoughtfulness of the baby buggy that collapses while waiting for a new arrival.
3. Shows wise selection of materials from all that are available today. For example, it would be hard to find

a better material for a kitchen waste basket that occasionally receives a wet contribution than one of the available plastics that is tough and unaffected by moisture.

4. Reflects honesty in materials and processing.

5. Shows evidence of a knowledge of the characteristics of human beings. Here we are dealing with both physical and mental qualities. Good design is design with empathy. It works *with* people and *for* people. Henry Dreyfuss, whose firm designed, among other things, the current telephone, put it very well when he wrote:

   > 'We bear in mind that the object being worked on is going to be ridden, sat upon, looked at, talked into, activated, operated or in some way used by people individually or en masse.
   >
   > 'When the point of contact between the product and the people becomes a point of friction, then the industrial designer has failed.
   >
   > 'On the other hand, if people are made safer, more comfortable, more eager to purchase, more efficient--or just plain happier--by contact with the product, then the designer has succeeded'.

6. Provides sensual satisfaction. Good design provides visual pleasure. There is real enjoyment in viewing the work of an artist particularly when, in a creative way, he shows that he knows his field and is concerned with human well being. In some design the tactile sense plays a large role.

7. Shows an intuitive or a learned sense of pleasing design elements. Esthetic sensitivity varies as do other qualities in humans. Some must learn color harmony, for example; others seem to be born with this sense. When the student is lacking in this sensitivity, he must be helped.

The typical industrial arts program has always been based on the idea that the boy learns most when he is required to make one-of-a-kind articles, to have a variety of experiences and to supply his need for one of the objects being made. His major concern is to successfully produce a custom-made object using the basic hand tools and machines without the benefit of auxiliary equipment (such as fixtures that hold the work piece or jigs that guide some type of cutting element) which was specially designed for his particular project. In many cases such equipment is frowned on because it makes the job too easy and robs the student of part of his hand and machine skill development.

When we speak of production, as in the term 'designing for production', we more than likely are referring to the kind of operation in which volume is an essential. In this situation, time and labor saving devices become respectable, indeed, they become vital because they represent added income for the producer.

In changing his thinking from instruction in the designing of a custom-made item to that of an object which is to be produced in quantity and sold, the teacher must begin to give serious consideration to a number of factors:

1. Can the product be simplified thus eliminating some operations?
2. Can the product be modified to overcome some problems?
3. What kinds of special equipment can be devised to save time or labor?
4. Is the product likely to have sales appeal?
5. Is it well designed from the standpoint of low scrap rate?
6. Would a change of materials in certain parts bring improvement?

We have been dealing with the product itself. Let us look now at the individual who does the designing since he is the one who is responsible for the presence or absence of good design. The following are some of the competencies or the characteristics of better designers. In most cases they have:

1. The ability to think creatively
   Creativity draws a high premium in design because there is always a quest for a solution which no one has previously produced. The mind of a top flight designer operates quickly

in sensing the problem and then proceeds with flexibility and originality in developing a solution.

2. A good working knowledge of design

   Because of the change that came about when the fallacy of simply imitating historical design forms was repudiated during the present century, now more than ever a knowledge of design theory and practice is needed if we can hope to achieve progress in design which is somewhat comparable to the progress made in technological development.

3. The ability to solve problems requiring rational thought and esthetic feeling.

   Good design is usually a combination of analysis and synthesis. The problem is recognized, defined, and thought through with hypotheses formulated, investigated and used or discarded as the case may be. The final product is the result of intelligence and sensitivity.

4. An understanding of the many materials and processes which may be used in a design solution

   The designer-woodworker Nakashima was emphasizing this point not long ago when he said that more design is learned to the music of shop noises rather than to the sound of a pencil being moved on a piece of drawing paper.

5. A background that has provided an understanding of the basic elements of design

   Today there is far less reliance on what were called 'rules of design', such as the 'golden section' or other phases of dynamic symmetry. The better designer, however, is well-versed in working with the traditional design factors such as proportion, balance, rhythm, line, color and form.

6. A sensitivity to these elements whenever they are encountered

   The esthetically sensitive person typically leads a life which is more visually stimulating (and, at times, more visually depressing) than that led by the less perceptive person. A view of well designed building can provide more memories and satisfactions than a year full of visual images for the insensitive individual.

7. A skill in communicating through drawing

   A picture may or may not be worth one thousand words (the picture may be misleading and the words accurate), neveretheless the skillful designer usually saves many hours by being able to Quickly and accurately present an idea in the form of a drawing.

Now that some of the characteristics of the designer have been spelled out, the next question is how these characteristics are developed or these competencies learned. To set the stage for this type of development in the school shop, the following guides are suggested:

1. The overall atmosphere of the shop should be stimulating and challenging.

   There should be many things to greet the student that fire up his imagination, stimulate his curiosity and make it obvious that this is a place where interesting things are being done. There are problems to be solved. His ideas are needed.

   To help set the tone, many possibilities offer themselves: colorful bulletin boards, displays and reference materials on design give insight into what designers are doing; scale models give valuable clues regarding appearances from various points of view; chalkboards containing thought-provoking statements of designers may trigger worthwhile discussions; clipping files should be accessible to all to answer questions and to start thought processes.

2. The instructor must recognize that he is not conducting a traditional teacher-centered program.

   If these young people are not college bound but may soon be attempting to earn their own living through the work of their hands, they particularly will need to rely on their own abilities and ideas.

3. Students should be made aware that they must conform, especially regarding safety and standard operating procedures, however, outside of these and other 'conformity areas' selected by the instructor, the door is wide open for creative expression.

Assuming that the kind of setting that is indicated above is provided, here are some guides for teachers in the actual operation of their design program:

1. Reinforce the emphasis on creativity as seen in the shop itself by making it clear that you are looking for evidences on creative thinking and problem solving.

2. With the class, analyze the design of objects that students bring in thus helping to develop their critical thinking and design sensitivity.

3. Give them practice in thinking creatively with problems such as 'what can you make out of one wire coat hanger?' or 'is a cylinder the best shape for a writing device that is held in the hand, or in other words, can the shape of a pencil or ball point pen be improved?' or 'how would you improve a hacksaw?'

4. Dovetail their design experiences with standard instruction.

5. Make use of their out-of-class time.

6. Use the brainstorming technique.

7. Encourage experimentation.

8. Require sketching that shows constant improvement.

9. Encourage the making of scale models of large objects.

As to the final question: how can college and high school industrial arts programs be modified in order to be of assistance to craftsmen, novice or otherwise, in developing products for the market?, may I say that there are a number of things which should be tried if they are not already being done.

1. More high school and college instruction relating to problems of the self-employed craftsman.

2. Consulting services provided by high schools and colleges.

3. Adequate follow-up studies on high school graduates to keep abreast of their occupational status and their educational needs.

4. Evening and Saturday adult classes in the high school.

5. The maintaining of an up-to-date file of active self-employed craftsmen who have agreed to assist in this program by training and advising newcomers in the field.

6. The maintaining of a file of product ideas.

7. Craft fairs sponsored by high schools and colleges.

8. Open house programs sponsored by high schools and colleges.

In closing I would like to use a quotation from Harry and Bonaro Overstreet's book The Mature Mind that expresses very well the challenge that is faced by all educators and is particularly appropriate for those who are concerned with design instruction.

> 'The schools can build in the young a creative approach to life. Growth toward maturity is growth away from the automatic and imitative. A mature person is one who sees with his own eyes, thinks with his own brain, and creates with his own ingenuity and his own sense of value.'

WOODCRAFT

Tage Frid
Rhode Island School of Design
Providence, Rhode Island

To become a good wood craftsman, the first thing you must have is the interest and desire to become one, plus a certain skill with your hands. You must obtain a certain amount of technical knowledge about the materials with which you will work - either by education or the apprentice method. I do not know of any shortcuts to becoming a wood craftsman overnight. It will take a certain amount of time in learning and doing - how much depends upon the individual and the level of perfection he wishes to attain. If a person wished to concentrate on wood turning, all of the teaching could be done in a few days and after a few months of experience he would be able to open a shop and compete with other craftsmen in the same field. However, if he desires to become an all-around master craftsman, it would take several years of concentrated education.

I think the time has never been better for a wood craftsman or any craftsman to start his own shop and become economically successful. People are looking for good merchandise but it is difficult to find enough craftsmen producing on a small scale the articles desired by these buyers. I am speaking from experience as I am connected with an outlet named Shop One in Rochester, New York, which was started by four craftsmen, Franz Wildenhan, Ronald Pearson, Jack Prip and myself. The idea for Shop One originated because of the need for a place to show our work. This outlet is available to other craftsmen and smaller industries. If you have ever tried to buy a simple item such as salt and pepper shakers - simple and well designed - made in the United States for a reasonable price, you will find that they are just about impossible to find. We found it necessary to buy articles crafted in Japan, South America and Europe due to a lack of suppliers in the United States. However, I am sure that we can make them here just as well, or better, for the same price. I am convinced that by furnishing craftsmen and small industry with technical, financial and design assistance in the many depressed areas of this country, it would be the most economical way of improving conditions in these sections. Millions of dollars a year are spent on crafted goods from foreign countries. If this help were given to craftsmen in this country, they could supply the needs of the public, and at the same time furnish the necessary financial stability to the many depressed areas. This would eliminate the necessity of creating a problem in one area by moving factories from one place to another to provide employment in the new area.

Before setting up your own shop, it would be wise for you to decide in advance in which direction you are headed, whether to be a designer-craftsman or a craftsman producing on a small scale. This would determine the size of the shop and the equipment needed. If you choose to become a designer-craftsman, it is necessary to have a small shop (in order to reduce overhead) as you would be designing and producing exclusively for individual buyers and architects. A shop of this type should be located in a large city or at a reasonable distance from it, as it would be necessary to sell from the shop because there is too much design time and labor involved in each piece to allow for any markup.

This type of shop could be enlarged to employ a few people working for you to produce your original designs on a larger scale. Especially if you choose to work with architects, you can compete with mass-produced furniture of the same quality, but you will be giving it a personal touch because of the versatility and low overhead of your shop. The greatest difficulty in a shop of this type is finding qualified help, but here I think vocational education could be a great help. For this type of shop you will have to be educated as a craftsman and a designer, and the shop would lend itself as being ideally suited to free lance designing for large concerns.

If you choose to open a small production shop for which I think Kentucky would be an ideal location, and they are needed as explained before, the equipment would be more specialized and a larger investment would be required in material and labor before you would see a return. A shop of this kind could be located anywhere and usually it is easier to train help and the potential for expansion far greater.

Dr. Rowlett has asked me what techniques I would recommend in training individuals to enter my craft? Particularly, what functions can the public schools perform for students of high school age and for those older people who have left school? I think we have to start with the teachers of vocational subjects in high schools by giving them a better background. Instead of teaching them a little of each craft and having them become jack-of-all-trades, they should be taught one craft so that it is mastered and they can then teach students in that particular field. I have been working with wood for over thirty years and am still learning every day. I think also that they should be furnished with a better design background themselves in order to be able to guide the student in making his own design. Instead of as now, if a student wants to make a coffee table, he is to told to go to Drawer 3 and pick a design, usually from a popular magazine, which certainly does not help the student to understand good design. The student in a vocational high school should be instructed in mechanical drawing, materials and processes, design and art history.

Today people look down on vocational education because it has not inherited the prestige of the past generation in America. In Europe, the craftsman enjoys the recognition he deserves. There should be an effort made to put more respect into vocational training. A student taking vocational training is just as intelligent as a student enrolled in a college program, the only difference being that the student does not want to be an academician. I think it is better to be a good craftsman and happy rather than being a doctor or lawyer and unhappy, just to satisfy Mom and Dad.

For people who have left high school, a great deal can be done through an evening and extension program, especially with the improved quality of teaching about which I have spoken previously.

Another educational tool which could be used is to bring different craftspeople as traveling consultants who will go to the craftsmen and small industries, and then meet with high school teachers to help set up the necessary programs. At this time seminars could be held for teachers and craftsmen.

I don't see any problem for a man who wishes to enter woodcraft if he has sufficient background and is willing to work. The biggest problem is making a connection between all of the buyers I have mentioned and the craftsman. One way is by entering all shows and displaying your work whenever possible. Another way is to advertise and find your own outlets, but in this case I think America House could be a great help. Personally, I think it is better for a group of crafts people to get together and start their own outlet as we did in Rochester, which has become a financial success. I have looked through your _Kentucky Gifts Catalog_ and find that it is necessary to write to a different center for each group of items. I think it would be wise to use a centralized point to write for all gifts.

I would like to present an idea about which I have been thinking for many years. My idea, in whatever section of the country it might be tried out, would require: (1) A store - not necessarily in a fashionable section of the city nor offering window display - large enough to show the work of craftsmen of the area. (2) A store manager with knowledge of the crafts and some experience in marketing quality merchandise. He or she would receive an adequate salary and a small commission on all sales.

The store area would be divided up into feet of shelf space for metal work and ceramics, into feet of hanging space for textiles, and into feet of floor space for furniture. Each craftsman would pay so much per month or year for his space, and the total payments for space should cover the cost of running the shop. For example, if the shop measured approximately 20 x 30 feet, there would be about 500 feet of shelf and hanging space. Some of the space would of course be more valuable, and the lay-out would have to be carefully measured and estimated. If an average of $2.00 per foot per month were charged, that would give $1000.00

per month for running the shop - salary, rent, advertising and miscellaneous expenses.

Even the unknown craftsman should be able to sell enough during the year to cover his expenses. Display in such a shop should insure him some publicity, give him prestige, and open up to him marketing opportunities that would otherwise be difficult to find. The shop would of course take wholesale and retail orders, depending upon the craftsman's ability and willingness to accept them. In all cases prices would be set by the craftsman.

Such a venture would require backing, and the thousand questions that would arise in setting up the project would have to be answered by the craftsmen involved and by some group long experienced in handling and marketing the crafts.

I realize that I have here given you only the barest outline of the idea, but I think you will understand what I have in mind and also see that the establishment in various areas of the country of some recognized craft center and market place would be of great value both to the craftsman and to the public. If such a venture could be tried out in any one area, its organization and its value could be quickly determined.

COTTAGE INDUSTRIES

Olin Russum
Monkton, Maryland

In exploring and assessing the cottage industry I do not intend to restrict my observations to my own field--of ceramics--rather, I propose to include those areas of fiber, metal, wood, etc., as I know them. Precisely what cultural and economic factors must exist to provide a foundation for the success of such an endeavor? The surrounding living habits, social customs, religious participation, musical activities make the birth and life of cottage industry possible. Production of goods in limited quantity must originally be impelled by the needs of the people within the community. An imposition of the cottage industry in an area can only result in a product so inferior, so bastardized, that we can only wonder how and where exist the markets for these atrocities. Each human being must be and feel personally involved in the product and if the cottages are working with alien techniques, designs and concepts, the results are economically unsound. For instance, in Korea food is cooked and stored in 3' earthenware jars with a plate lid. These jars command a price of 80¢ to $1.60 and are used for years. If a factory produces a cheaper container of similar size, or there is a waste product such as large shell casings in which to store dry foods, the production of these individually-made jars falls off. Perhaps an exploiter will buy these jars, ship them to the USA and persuade the market that every patio or doorstoop needs a Korean jar at $15 or $20. Although this particular cottage still lives, its development changes drastically, traditions are broken down, forms are lost and there results considerable confusion as to what to produce. How can a different culture in a far away land with little communication extend beyond a one-shot penetration of the front stoop or patio market? Their 3' jars are no longer valid in their local community. There is no true reflection of their traditions and customs --in essence to hold his small segment of the American market the Korean quickly downgrades his craft to an unknown quantity.

Today many forms and derivations of the cottage industry exist. Those in direct competition with large factory production, those as a parallel development, those subsidized by government or philanthropist for export or tourist trade. Additionally in our own Southwest we have our Indian tribes most generally duplicating age-old designs. Wherever the tribe has been unable to maintain its integrity of development, within the tortured framework imposed by our society and government, we find that the product has sadly deteriorated from its original conception. However, the largest and most widely dispersed form of the cottage industry in our country is composed of the hobby studios. In each community ceramics, weaving, woodworking, enameling, painting and sculpture are flourishing and bourgeoning. The hobbyists comprise great numbers of people seeking self-identification through their work--they are producing a massive surplus which they assiduously endeavor to sell for their self-aggrandizement. Remember that these people are in an income bracket of self-sufficiency--most fall in the area of financial ease. They have the time, energy and money to promote shows, individually, collectively, within their own community or out-of-state. The cost of equipment, studio space, utilities, insurance, promotional selling are of little or no consequence. Their financial capability and group organizations enable them to hire experts in their respective fields for intensive periodic workshops.

In Baltimore there is the Potters Guild, consisting of thirty members maintaining a workshop and gallery; in addition, about one-half of these people have private studios with wheel and kiln in their homes. Our local museum sells their work providing an assurance of acceptability to the public. The Brooklyn Museum, the Corocoran in Washington, and many other museums operate outlets of this sort. Within a small geographical area I can name fifteen other hobby groups in varied media very similar in scope to the Baltimore Potters Guild. These professional groups with which I am familiar are much less numerous. One comprises five people working in many media: fiber, metal, clay, wood. Their existence seems nebulous as one member teaches full-time, another has just resigned to accept a similar teaching job. A two-man shop, with extra week-end workers, is in a most precarious position. A three-man shop in Oregon recently folded. In most cooperatives that I know of I find that the majority maintain full-time jobs participating in their craft only in their leisure hours. A metal worker with an established production finds it necessary to supplement income by teaching, interior decoration, etc. I have repeatedly witnessed failures in both the one-man studio and in production shops.

Now to examine conditions in those foreign countries which I have visited--and those countries about which I feel equipped to converse because of lengthy discussion with their leading craftsmen. The Korean economy is dependent on the cottage industry for just a simple living. There are certain villages existing solely for the purpose of producing ceramics, other areas have a village potter, a blacksmith, etc. Fifteen minutes from Seoul there is a village devoting its energies to pottery where they produce only two items: a cooking pot about 18 by 20 inches, the other a jar 3' tall by 16 inches wide with a plate top. Each piece is bisqued, then glazed with a clay and galena or lead mix--a finger-drawn motif is made in the wet unfired glaze, then a glost fire. They are direct and handsome. The master potter lives in a four-bedroom radiant heated tile roof house. His work force varies from six to ten men. Just as an agricultural community, they intermittently farm, gather clay, make pots, farm, fire the kiln, transport the ware to market, farm.

Japan, like so much of the Far East, has traditional cottage industries at many sites. Some of the better-known are Bizen, Seto, the southern weaving islands, the pottery of the northern mountains and Mr. Hamada at Machuko. In spite of the strong and very large ceramic factories these cottage areas flourish. The large industrial complexes for the most part copy the western modes and although they are used extensively in Japan the hand-made piece continues to hold its own because of its inherent philosophies. Mr. Hamada, as director of the Mengei Folk Art Movement, stresses the philosophy and necessity of living with the more beautiful cottage product rather than the impersonal aluminum pan, etc. The Japanese heritage dictates that there be a display area in each public section of the home--an ideal spot for something hand-made. Supporting the Mengei is the fact that not only the large department stores but the tiny tea shops as well, sell clay objects. The Takashimya devotes the entire fourth floor to the display and sale of pots, with prices starting at about $1. Nonetheless the in-roads of mass production have been taking their toll.

Many villages have switched to the mass-produced. Often the change is so swift that the possibility of growth in another direction is unfeasible. The city reaps an influx of displaced workers and the village is left composed of old people. Mr. Bernard Leach, who has divided his time between Japan and St. Ives, England, believes that the supports in behalf of the cottage industries in Japan cannot long sustain them. The status of the aluminum pan, the ready-made dress, the mass-produced fabric, the ease of maintenance, the comparison of costs are all in favor of the abolishment of the cottage industry. Inexorably the change moves forward. Certain villages attuned to this revolution are effecting valid changes in new directions. It is slow, difficult--the path torturous.

Malayasia, Thailand, and Formosa have recommenced production of the stoneware celadons of the 14th-15th centuries as a 20th century form of the cottage industry. This ware is largely for export and there is apparently a dirth of technical knowledge. During the 14th-15th centuries Chinese master potters, in order to get closer to their markets, fanned out into these areas where they trained the local people to fulfill specific jobs under close supervision. With the wane of the Chinese Empire, this overlay quickly died, the Chinese family lost its skill, the ware became so poor it was unsalable. Local custom reverted to earthenware. No one can hazard a guess as to the results of the present experiment. The people of this area with whom I have talked hope to see this false form of cottage industry disappear with a more valid individual effort replacing it.

In England, Bernard Leach's wife manages to artificially keep alive St. Ives pottery through sheer strength and determination. Mr. Leach predicts a life-span of five more years. Third generation workers will be displaced. The village is an "artists' colony" with wary tourists and a heavy supporter of the pseudo-oriental and psuedo-Cistersian ware of St. Ives. Mr. Leach most emphatically insists that the cottage industry has no place in our world of today. That repeating forms, shapes, designs should only be an initial step for growth to a truly individual statement.

Tunisia, like Korea, is a country completely dependent on its cottage industries. The pottery is all low-fired, usually a galena or load glaze and little or no decoration. Only recently with the oil and gas lines from the Sahara have the Tunisian potters had a sufficiency of electricity at consumers' prices. Mr. Gorgi, a European-trained mural artist, but a native Tunisian, is crying for the necessary technical assistance which would enable his people to fire a more unbreakable ware, achieve more color and more variety. He wants no design interference, no showing of design books or coloring plates. My knowledge of the cottage industry in Egypt is limited to weaving and my statements substantiated by a book I have with me entitled Tapestries of Egypt. A group of young, uneducated, unoccupied children were provided with the simplest looms, colored yarns, a minimum of technical instruction, literally no adult supervision and no esthetic supervision whatsoever. They have woven magnificently beautiful tapestries.

The U.S.A. stands on a pinnacle in the international ceramic world. Belgium and Japan have recently encouraged our system of individual expression and are providing us with ample competition. The cottage industry is not inherent to our heritage. Whether our craftsmen are teachers and doers--or, as in a very few cases, just doers--the results in clay have been as electrifying as the effects in the more acceptable fields of painting and sculpture. These facts may have little to do with the cottage industry. However as you assess the presented requirements for technical proficiency and esthetics, please evaluate from this knowledge.

To make a pot? Just what skills are required? What training? How much chemistry? How to fire? There are many facts. All must be correlated and the work evolved from earth through the hands, through the fire, and to an object.

1. What is knowledge of clay? What are its properties of shortness, of plasticity, firing temperatures, strength, color. What happens with a grog or sand additive? What is its porosity? Does the finished article seep moisture? Are there local suitable sources or must we import our raw materials thereby increasing overhead? How can any undesirable property be changed with some additive? How can the clay be gathered and prepared without the use of complex and expensive machinery? With knowledge the working of clay becomes an exciting pleasure--without knowledge clay perpertrates a disaster.

2. Forming the clay such as to throw a pot on the wheel or raise a pot with hand work. A coffee cup should take about three minutes to throw from the hump, two minutes to trim the foot, three minutes for a handle, and five minutes to decorate and glaze. Say fifteen minutes total time to include stacking and unstacking the kiln. To pay for the gathering of the clay, wedging, equipment, fuel, heat, insurance, building, a dollar per finished cup wholesale is cheap. This proficiency in throwing is a must for the cottage industry. The skill to throw, to form by hand, insures the freedom to make, to change, to develop. When molds are employed, the costs skyrocket, the space requirements overrun all sense of reason,

the individual becomes lost and disappears. There are factories operating molds, generally by machinery--leave them there. Even though the art of throwing is not easy to master in all the cottage industries abroad such as Africa, Far East, Europe, India these skills apportioned among the people are existing. There are few machines--careful combinations of people with a regular work rhythm can accomplish wonders. When it comes to hand work, a Korean coils, beats, throws the lip, adds the handle to an eighteen by twenty inch pot in about twenty minutes. Compare this to the coiling technique commonly used in this country where it takes days and sometimes weeks to do one piece. Slab, pinch, or a combination of these should all be equally alive and of a short time lapse. Again these skills are commonly present where the cottage industry is functioning.

3. Decoration or esthetics is a bit more difficult to define. The simple practiced effect from intimate knowledge can be the only solution. Once seen and felt, no matter how primitive, the esthetics will grow and develop particularly where there is no effort to impose false and strange ideas. And to the best of my knowledge I have yet to find a person devoid of potential in this area.

4. Glazing should be restricted to pouring, dipping and brushing. The glaze may be a simple natural material formula that can be mixed from local waste products, such as rice ash or other cellulose ash, with common kitchen measuring devices. The import material will be in the coloring oxides. Dipping is by far the fastest method for applying glaze, then an over-splash by brush or weed to give personality to the fired piece.

5. Firing is the most heartbreaking as well as the most rewarding venture. In urban areas electricity is the easiest fuel to use requiring

the least labor. It gives satisfactory results and the kilns are comparatively inexpensive when compared to wood, coal, oil and gas. In the U.S. the knowledge to operate a flame kiln has almost vanished. However in the primitive societies of Africa, most children could manage to fire pieces in a brush firing.

6. My own thoughts direct that these skills must be organized possibly as in Japan, Korea, Spain, Tunisia, France and Holland. One man forms or throws small items, another the larger pieces, one decorates, one glazes, and a last person is responsible for firing. Then, of course, one person for grading, marking and packing, with another for selling. It is a rare person who can make and sell. Each cottage does its share with each its specialty; then all working together to gather and prepare the clay, stack and unstack the kilns. The work is allocated and has obvious relationships to existing facilities in the schools as well as the available trained personnel.

7. The esthetics, the possibilities. How can these be defined? Obviously on today's market--basic potential, a broad education, growth of the individual, strong desire and most of all guts are essentials. In any form of art or folk art how many really earn a living? The problems are manifold and hard to grasp. If a person really wants to sing, to paint, to pot, he will find the solution to the problems. But I possess no formula. To conclude my report I must stress:

a. Those countries which are economically, philosophically and manually equipped for the cottage industries are changing. Some rapidly, others more slowly; but the end result is an abandonment of this endeavor as presently conceived.

b. Certainly many of the strong proponents in favor of enlarging this activity over the past twenty years are beginning to accept the fact that a status quo cannot be maintained.

c. If there can be a validity for starting a cottage industry today it must come from the people, their skills, their interest and be a first step of general education, awakening and development.

d. Basic communication appears to be a fantastically important factor, moving towards an understanding and general betterment of existence. It is as simple as a road. The road is built, parks are formed, recreation areas instituted, tourists bring added coinage, book mobiles and railroad cars penetrate. Industries seek quietness, land and space for their research centers. The local people through their own skills can contribute something, thereby improving their own existence.

e. We can only awaken people through a multiplying of opportunity. Our trained personnel, through the simple expedient of a road, a metal plow for a wooden plow, communication, can awaken hope and desire--disrupt the status quo of abject poverty and the begetting of children. An improvement, a change in any area must somehow spring from and be initiated by its inhabitants. In my opinion an overlay of cottage industries in the complex society of 1964 is an anachronism.

JEWELRY AND METALCRAFT

Ronald Hayes Pearson
Victor, New York

"Craftsmanship - The Story of a Kentucky Tradition." Quoted from a booklet entitled "Kentucky Crafts". Craftsmanship is also a tradition in England, Italy, Germany, Sweden, Finland, Denmark, Africa, India and many other nations. The concept of the term craftsmanship may differ from person to person, from area to area, from country to country. In Kentucky it seems to include souvenirs and commercial gifts, folk craft and the work of artist-craftsmen. Some work should be dismissed from further consideration - some must be encouraged. A large portion seems to fall into the folk craft tradition and will always have a certain general public appeal. Many of the designs are truly traditional in that they originated in the early days of our country and because they had meaning to us then - they are cherished today. And so, perhaps, will the creations of today's craftsmen be cherished tomorrow.

In considering a program for the development of crafts in Kentucky I will have to give my consideration to this craftsman of today to the individual who is producing a functional - non-functional object that is a part of our time - to this maker of future antiques. In this state the potential for development of a contemporary craft tradition lies with these people. In other sections of our country and in other parts of the world this promise is or has been realized. In fact, the demand for his work has grown in the last fifteen or twenty years from approximately nothing to a point today where many small and large stores are selling the craftsman's product in great quantities. A man who, fifteen years ago, could only afford to give his spare hours to his work may, today, run a successful workshop. The student, if endowed with ability and imagination and thoroughly trained in a craft, need not look for a teaching job or unrelated work to provide the means for supporting his family. If he has the desire, ability and a willingness to work, he can start his own shop and business and can, with reason, expect to succeed. In time he may seek the services of an apprentice or two and he may engage the service of a salesman or agent. It was not too many years ago that the public, if they thought of the craftsman at all, thought of him as a relic of the past - a throw-back to medieval times. This was not true then, nor is it so now. Today he is an active, important and contributing part of our culture and economy.

I am trying to prove the point - that a great deal more can be done in Kentucky - perhaps more than was thought possible before this conference convened. If true, the State of Kentucky must help develop a climate that is conducive to craft production and distribution. Subsidy of individuals or of business is not the answer. The craftsman is symbolic of our free enterprise system. He must do it himself, under his own initiative, in his own way and time. If he prospers, it is not only because he works harder and longer than most, but because he has made a finer product - a better design than someone else. While some will fail, others will succeed - for this is a kind of survival of the fittest and it is a healthy process.

The question now is - How can we create a climate that is friendly and helpful to the craftsman and one that will contribute to the development of a craft production that will be important enough to be economically significant in this state? We can assume 1) that present work falls primarily into a folk craft and souvenir area; 2) that a higher level of design and workmanship is desirable and 3) that a situation constructively involving more people is necessary. Any achievements in these areas will require long range planning and a program that will concentrate efforts in certain specific directions; education, consultation, distribution, and promotion. Within these areas I would recommend the following:

Education: The establishment of a school of crafts based on professional standards, located in Eastern Kentucky and equipped and able to prepare and train full-time students in design, technique, production, business administration and marketing. Its instructors should be professional artists and craftsmen - drawn from other areas of the country. This is one good way to bring top-notch people into the state. Six to twelve months of a student's schooling should be spent out-of-state in an actual work situation in design studio, industry, small production shop, retail establishment, etc. With the major emphasis on the full-time student, provisions might then be made for a part-time program.

A consultation service to advise, to collect and disseminate information of value to the producing craftsman, and to study local facilities, capabilities, and needs as they relate to the national marketing scene. In addition, this service can bring in for consultation as needed, retailers, craftsmen, industrial representatives, designers, educators, etc. And finally, I would suggest the creation of a dynamic organization for the distribution and promotion of Kentucky craft work on a state and national level. It would function as the craftsmen's representative - making the contacts necessary for securing sales, making arrangements for exhibitions and promotions and instituting and maintaining standards of design and workmanship. It could be responsible for the operation of one or more _fine_ shops within the state much as suggested by Eastmeade.

So much for the broad approach. I am expected to address my remarks more directly to the area of my own involvement - the making of jewelry as well as the forming of larger metal objects. The opening statement should indicate that I can speak most honestly for the professional approach. I have not seen any jewelry from Kentucky to fit the folk craft label nor any by designer-craftsmen, though it may well exist. Evidently the field is wide open.

The jeweler, in addition to possessing certain skills, must be first of all a designer - or an artist. This is so essential to his success that it really becomes the governing consideration. Anyone with mechanical ability can develop the skills, learn the processes, formulas and tricks, and eventually gain the experience necessary to turn out a technically proficient piece. But to design is another matter. Some may be born with a creative talent and ability and somehow manage to protect it through the usual assaults from commercial, traditional and academic influences. However, most individuals need training under professional guidance and exposure to the rest of the art world. In the past, the man with the ability developed it slowly as he served the Master. Today this is rarely possible. Design training is the product and business of the schools, and there are a number with competent programs - though few, if any, are entirely committed to the training of craftsmen. Perhaps such a school will arise here in Kentucky.

The value of a craft work is directly related and dependent upon its value as a work of art. In fact, in order to have any merit, it must be a work of art. This is a truth that must not be overlooked. Because this is so, any training program in schools and colleges, if it is to be taken seriously, must come under the influence or leadership of the art departments. If the physical facilities are in the industrial arts shops, then the two departments can work together. However, at the college level, the jeweler and the students of other crafts as well, need the specialized instruction that can only be provided by the artist and the professional craftsman.

I should like to digress for a moment to discuss some of the ways that a jewelry business can operate - for this has some bearing on training programs. Most designer-craftsmen work entirely as individuals. The shop is small but suitably equipped for whatever work is being done. The craftsman is designer, model maker, production man, office worker, shipper, salesman and janitor. If he makes his living from his work, he will be deeply involved in some form of production in the early stages of his career. As he becomes known, he may be able and happy to do less of the repetitive production and more of the special order and one-of-a-kind piece. If he becomes very successful, he may decide to drop all order and production work and to concentrate on doing just as he chooses - knowing that his public will eventually purchase most of his work. At this stage he is very much akin to the fine artist.

If he should, instead, choose to enlarge his production facilities and employ assistants to meet a growing demand for his product, he moves into another category - that of a small producer. At this point he can make use of those students who have had some training in the rudiments but lack experience. He can probably afford the time to personally train his help to do certain special tasks; filing, soldering and polishing and later forging, construction work and stone setting. After several years, he may have some very skilled and able assistants. However, as a small producer, it is difficult to take time to train a helper who starts with absolutely no experience.

If the shop continues to expand until it becomes a small factory with eight or ten or one hundred workers, the ability to take in the complete novice and train him increases. This occurs in countries like Denmark where crafts are a way of life and livelihood. The apprentices, who often start serving five years at the age of fourteen, also attend night school in order to supplement their education. Whether such a system can work in this country is debatable but perhaps worthy of consideration. By the time production reaches this scale, plant facilities have increased in size and the machine is taking a larger part in production. At some point the craftsman turns industrialist - although at just which point this occurs can be argued for hours! To return to my theme - it seems that whichever way one looks at the problem of training, one comes back to one central point - that being the need for the completely trained and experienced designer-craftsman. He and his counterparts in the other crafts will eventually be the people to set and maintain the standards of quality for the entire field. It is the way to excellence.

If this point is valid, it then becomes the primary goal. The secondary goal would concern the training of future helpers and apprentices whose studies might well be started in high school under a combined art and industrial arts program. A course of study should include art and design, mechanical drawing, art history, and a shop program that includes instruction in the use of tools and machines and that will develop certain basic skills necessary to the jeweler and metalworker.

The work of jewelers is and has been in great demand. Although generally considered a luxury item, when times are prosperous, in reality jewelry becomes a necessity for many people. There are many who make jewelry but very few who produce in any quantity. All who do seem to manage quite well. Without hesitation I will state that for the well qualified and talented person entering this field the opportunities are nearly limitless. Before I draw to a close something should be said concerning the possibilities in the area of large metal work with precious and non-precious metals.

The silversmith devoted to producing tea and coffee pots, bowls, pitchers, etc., is quite likely to starve - unless he is able and willing to draw upon some of the industrial machines and methods. However, within the past half dozen years or so the demand from churches not only for contemporary silver but for architectural metal work has grown very rapidly. It is a specialized area and a profitable one and many craftsmen do little else. A great deal can be done with the non-precious non-ferrous metals - copper, brass, bronze, aluminum, etc. A designer-craftsman who employs the spinning lathe, drop hammer, sand casting, sand bobbing and various other industrial techniques, plus a few willing helpers could develop a good line that might, if carefully researched, market very well. And another very promising area and material is blacksmithing and iron. I'm not referring to the bending or twisting of rods - but rather to the traditional techniques of the real blacksmith. Iron is far easier to work than are many of the cold working non-ferrous metals. Its use in crafts is presently limited but the inventive and imaginative designer might make very good use of this material.

The avenues open to exploration by the craftsman working in metals are many; the obstacles about normal; the national receptiveness is excellent; methods for distribution exist; exhibitions are numerous and open to those who qualify; schools with adequate to good instruction are in operation; and there are even some apprenticeship jobs available. The stage is set. The actors from Kentucky need only make their entrance. In order to point out the inherent possibilities of a craft program in Kentucky I should like to relate the following: I live and work in the Rochester area of western New York. In 1946 the New York State College of Ceramics at Alfred was one of the few schools in the United States to teach a craft on a professional level. In that year the School for American Craftsmen moved into the same town. About that time the first open and competitive craft exhibition in our area opened on an annual basis at the Memorial Art Gallery in Rochester. There were no shops to which a craftsman could sell his work. There were few if any craftsmen producing in western New York. Today, eighteen years later, the picture has changed. Both schools just mentioned have expanded and both Syracuse University and Buffalo State offer strong programs in the crafts. The Finger Lakes Exhibition, still an annual event, can easily compete favorably with any other regional show in the country. There are a number of shops looking for and selling the work of craftsmen with Shop One, in which Tage Frid and I are partners, ranking, we like to think, among the very best in the country. And most important of all is the rather amazing emergence of the full time producing craftsman. There are perhaps as many as a half dozen in the area that employ from one to ten or more assistants. The one that Frid started now employs eighty people. Many more work on there own. Some of these - notably the woodworkers, are able to live well on the work available within the larger communities. Others sell over a larger area or on a national basis. Some are teaching in the schools and colleges, while a few are working as designers in the areas industries.

All this activity has developed slowly, without government assistance and without an overall plan - and this at a time when local progress had to pace a national acceptance and demand for craft work. A program started today could be expected to develop far more rapidly. What has happened in Western New York and in other sections of the U. S. can happen here - in Kentucky.

It seems to me that your consultants engaged in the business of crafts have put emphasis on a number of overlapping points. I would like to pull forth a few of these that seem to me to be the most important.

1. The professional craftsman is the only type that can be expected to consistantly produce quality work and his training start early as Frid has pointed out.
2. Educate and train for, to and at this professional level.
3. Open a school founded on, among other things, points 1 and 2.
4. Entice, hire or shanghai a few professional craftsmen into Kentucky.

5. Set up

   a. A consultation and advisory service.

   b. An organization for distribution and promotion on a state and national level.

   c. An outlet within the state that will show the finest work of the finest Kentucky craftsmen.

The result of such a program will be to stimulate activity in crafts at the highest level; to progressively involve more and more Kentuckians in such activity; to create a body of craftsmen of high caliber who will, in turn, without conscious effort, set a level of standards for the rest of the state's craftsmen to strive towards; and finally, to create jobs for the independent and those seeking employment.

DESIGN AND CONSTRUCTION
OF
MUSICAL INSTRUMENTS

H. C. Ledford
Winchester, Kentucky

First of all I shall explain the meaning of the word dulcimer. It comes from the Latin word "dulcis" meaning sweet and the Greek word "melos" ning song.[1] From this it is easy to see why our mountain instrument took on the name dulcimer, or "dulcimore" as some of our mountain ancestors called it. It has been said that the dulcimer makes the sweetest music that has ever been heard!

The instrument I am speaking of here is not really a true dulcimer. According to Webster "the dulcimer is a trapezoidal shaped instrument, usually containing thirty-two strings tuned to the C natural scale, containing about two octaves, and played with two small wooden hammers." The original dulcimer is said to be the forerunner of the piano. It was made in a variety of sizes, but the most common ones were about twenty-eight to thirty inches long, fourteen inches wide, and approximately four inches deep and rested on the floor by means of three or four straight legs. These instruments were eventually made in factories, although a large number were handmade by local craftsmen. Very few of the original dulcimers are in existence today. One such instrument is owned by Walter H. Whitney, Cleveland, Ohio. He states that his dulcimer is dated 1751 and made by Schroter of England. This one has been in his family for 150 years and weighs 150 pounds. The oldest known dulcimer of this type is dated 1521 and is in a museum in Rome.[2]

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[1] Winters, Margaret M., How To Play the Dulcimer, Boston Music., 1963.

The "hand crafted" dulcimer as we know it is totally different. It has only three strings, two of which are "fretted", that is, pressed down onto horizontal bars or stops. Two strings are treble and tuned to the pitch of G, while the other is the bass and tuned to C below middle C. This is the more common tuning; however, there are several other major tunings as well as in the minor or "Aeolian Mode."

The Appalachian dulcimer is usually placed on player's lap or knees, although some prefer to lay it on a table. This produced greater volume since the table top serves as an additional sounding board. Added volume is needed when one plays for an audience. I prefer the former method which allows better relaxation. The strings are usually strummed or plucked with a plastic plectrum or feather quill held in the right hand and the noting is done with the fingers of the left hand, or, some old timers have preferredto use a "noter" which is a straight round stick about the size of a pencil. The latter method limits the musician to just playing notes, whereas using the fingers allows the player to master chord positions.

Numerous woods have been used in the construction of dulcimers. Just about every mountain craftsman had his own ideas about what should be used. Of course very few mountain craftsmen, especially in the early days, had any formal education and knew very little about the acoustical qualities of woods. They knew only what they had picked up from experimentation. Some declared that yellow poplar was the wood to use and today we find many of the old dulcimers were made entirely of this material. Other makers have used black walnut, pine, cedar, birch, and some of the finer ones were made of native cherry. Frets were commonly made of brass safety pins since there was very little wire suitable for frets found in the mountains. The tuning pegs were made of various woods such as walnut, iron wood, ash, and some of the better ones were hickory. Of course I have my own ideas about what woods look and sound best. I prefer butternut (or white walnut as it is commonly called) for the tops or sounding boards and fret boards. Figured black walnut is used throughout the rest of the instrument. I use Brazilian rosewood for the tuning pegs. I am now using a small gauge of galvanized broom makers wire for the frets and the three strings are guitar strings. Some makers employ banjo strings for their dulcimers mostly because of the thickness of woods and size of the instrument.

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[2] Daerr, Mario, The Cleveland Press, March 1958, p. 29.

Numerous types of finishes have been used on the dulcimer. I have seen several old ones with no finish at all. It would appear that either no finish was available to the craftsman, or he thought it best not to use one. Some makers have used a type of red oil stain while others have used various finishes such as varnish, wax, and linseed oil. (I find oil kills the natural tone of the wood.) I use a quick drying flat lacquer because it dries hard in a few minutes and also enhances the tonal quality. I put very little finish on to avoid "loading" the wood. In my experience I have found that too much finish on a dulcimer will be detrimental to a good tone. About two good sprayed coats is adequate.

There has been much speculation as to the origin of our Appalachian dulcimer. We would rather think it is a product of our own mountain sections but this is not the case. It is logical to assume that our ancestors adapted ideas from instruments they had seen and remembered from the old country. Jean Ritchie, in her book The Dulcimer Book writes: "The ...... Appalachian dulcimer came from many places....None, or not many of the early settlers of our mountains brought instruments from the old countries, being too poor, or their loads too heavy on the long voyage and subsequent journey into the rough mountains....Like the songs, the folk instruments came remembered in the mind and heart, and when at last there was time to shave down a piece of wood and give form to this memory, the "new" instrument began to emerge, simplified and adapted to its stark environment."[3]

There are as many sizes and shapes of dulcimers as there are makers. Each craftsman had his own ideas as to how a dulcimer should be crafted. Some were rectangular in design which bears a very close resemblance to the old Norwegian Langeleik of the 17th century. In all likelihood this rectangular dulcimer is a close copy of that instrument. Some other popular designs are the tear drop, oval, triangular and more common one--the elongated hour glass shape, which is the one that I have adapted to my use. Some other foreign instruments which seem to have influenced our Appalachian dulcimer are: The Swedish Hummels of the 18th century, the Scheitholt of the 17th century, belonging to several countries. The Scheitholt is the long rectangular type having three or four strings. Allen H. Eaton, in his book Handicrafts of the Southern Highlands, states that the dulcimer came from Germany and this could be true, at least of one form of the dulcimer, because the Scheitholt was a very common instrument in Germany in the 17th century. Perhaps it is just as well that we are uncertain about the origin of our mountain dulcimer. This permits us to draw our own conclusions, and too, it gives more mystery and value to the instrument.

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[3] Ritchie, Jean, The Dulcimer Book, Oak Publications, New York, 1963.

I think something would be amiss here if we didn't mention some of the old timers who have, in some cases, devoted their entire lives to handicrafts and the making of mountain musical instruments. Those of whom I have heard include "Uncle" Will Singleton, Viper, Kentucky, deceased; J. Edward Thomas, 1850-1933, Letcher County, Kentucky; Bristol Taylor, Berea, Kentucky, deceased; Sam Russell, Marion, Virginia. I am sure there were many others but they are unknown to me.

Some of the craftsmen who are making dulcimers today are: Jethro Amburgy, Hindman, Kentucky; Edsel H. Martin, Swannanoah, North Carolina; Jean Ritchie, Port Washington, New York; Ake Tugel, Sea Cliff, New York; Frank Profitt, North Carolina; Clark Vorhees, Old Lyme, Connecticut. (He is also a sculptor.)

Any dissertation on the dulcimer would not be complete without the mention of John Jacob Niles, Lexington, Kentucky. He, as any musicologist knows, is the authority on folk music and folk lore. He too is a dulcimer maker, but his instruments are made solely for his own use and enjoyment and are not for sale. He truly is an artist and composer. Some of his compositions are used in concerts all over the world.

It was in 1947 at the John C. Campbell Folk School, Brasstown, North Carolina (where I went for the summer course on a rehabilitation scholarship) that I first became interested in the dulcimer. I was enrolled in a craft course and included in my activities was the repairing of musical instruments, including the dulcimer. Through this work I learned something of the construction of the instrument, and the way luck would have it, I received two orders from the Southern Highlanders shop in New York. Within two weeks after these two were made, I had sold eight more. Of course, it helped to have Edna Ritchie, sister of Jean Ritchie, to teach me how to play the dulcimer and to deepen my interest in the folk arts. Since that time back in 1947, I have become extremely interested in folk music, arts and crafts and anything connected with creating with the hands. I have made and sold dulcimers in almost every state of the union and several foreign countries. I have recently shipped to France, England, and our newly added state, the Hawaiian Islands. I sell to artists such as Billy Edd Wheeler, poet, author, actor, folk singer; Jane Brock, former Miss Kentucky; Mike Kirkland of the Brothers Four group; Edna and Jean Ritchie, folk singers, and many others.

My dulcimers have been purchased for exhibit purposes by the Baltimore Museum of Art, University of Tennessee Art Department, Eastern Kentucky State College, Richmond, Kentucky, National Art Museum, Washington, D. C. and others.

Approximately six years ago I became interested in the well known instrument, the five string banjo. This is an instrument that has found its way into the night spots, show boats, family gatherings, square dances, hootenannies, and has proven to be one of the favorites of the masses. Where eight years ago the banjo was selling at the rate of a few hundred a year, now sales are in the thousands. Only six months ago

Gibson, Inc., Kalamazoo, Michigan, was behind over 15,000 orders on banjos alone.

I built my first banjo about four years ago for Billy Edd Wheeler, folk singer, and since then I have been engaged in all types of banjo work from making the artists models to rebuilding old pre-war models for artists. I am now making the more simple five string hand crafted mountain banjo--almost entirely of wood. This one has no frets which is the same idea as the violin and the only parts purchased are the strings and screws. This "mountain" banjo, as I call it, is a relatively simple item to make. It requires some lathe work for the rim and the neck is bandsawed and carved to shape. Twenty-five years ago this little banjo was a very common sight in the hills. It was usually found hanging on the wall by the window or laying on the "fire board" or mantle.

The old "five string" is said to be the only stringed musical instrument that belongs to America. A one-stringed instrument was used during the early years of slavery and was later developed (playing style and all) into the present day form. Perhaps this is one of the reasons that it is so popular with the folk today--it is truly our own!

Some other simple musical instruments that have been made in the mountains are: The corn stalk fiddle, gourd fiddle, recorder (flute-like instrument), shepherd's pipes, and leatherwood trombones. (The bark slides back and forth to change the pitch.)

Let's consider how a person might begin a spare time hobby, a profitable part-time hobby, or small business working with various handcrafted musical instruments. What are some of the things involved? First of all, I think one needs to be somewhat musically inclined. It is one thing to make a thing of beauty, but quite another to make it play accurately. Of course, needless to say we must be extremely interested in what we are trying to do. Do we genuinely believe in this sort of thing for what it is, or, is it just for the monetary gain? If it's the latter, I'm afraid complete success will not be realized. It doesn't necessarily require a higher level of education to enter this type of craft field, as is evidenced by the fact that some of our mountain craftsmen have but little, if any, formal education; it does help.

Another factor to consider before one can excel in this field is the willingness to devote time to the study of design and all its aspects as well as hours of practice in the development of skill in working with hands--if this skill i not already present. I have seen some attempt to do the advanced work before they mastered the beginning stages.

How can we help in our educational institutions to promote crafts and musical instrument building? Our state college and high school industrial arts programs can be of great value here. Some colleges have included in their industrial arts curricula a crafts type class where experiences may be given in all types of crafts including musical instrument building. Some high schools also have this type of class on a more limited basis. One of the problems might be in attracting the potential craftsman to a program such as this. It would involve a good selling program which comes back to the industrial arts instructor in the schools in question. He could bring in the local press representatives for publicity pictures of carefully chosen projects, seek promotion through the local radio station, and civic clubs and other organizations.

Another problem might be the fact that most industrial arts teachers are not necessarily musically inclined and have not had experience in teaching this type craft, or have not been exposed to any training along this line. In this case consultants and practicing craftsmen in the field would have to be called in, either to direct a workshop or assist in an adult education class. I believe most boards of education will endorse this type of program and will gladly render financial assistance.

Students are eager to learn new things. I have found through my high school industrial arts program in Clark County, Kentucky, that the students are very receptive to making musical instruments. I have had a total of three five-string banjos and six guitars made over a period of three years. These were all very successful. These activities tend to create unusual interest with the students as well as the entire school and community. There is considerable demand for these handmade instruments today, and when this is recognized and it is pointed out that the public is willing to pay for these items, the problem is for the most part solved.

In my earlier years as a builder of dulcimers sales were few and far between. Each order received was cause enough for celebration, if I could have afforded it. Also, I knew of only one or two builders other than myself. According to the May 30, 1964 issue of The Saturday Evening Post, the famous folk group, Peter, Paul and Mary, has earned over three million dollars in two and one-half years. They are most successful singers, but many, many others are joining in "hootenannys", singing in college concerts or coffee houses, or just strumming alone or with a friend. People who once considered the guitar and banjo as "hillbilly" instruments now think it smart to at least hang a stringed instrument on the wall, even if they cannot play. Probably the tenseness of the times has contributed as much as anything else to the revival of interest in folk music. Whereas the ballad tells a story, folk singers now must tell raw emotions. It is as if they must bare their hearts and souls as they sing of love, hate, birth, death and work.

With automation and computer service displacing workers and talk of the thirty-six hour work week, there may be a problem of too much leisure. Music or crafts could be part of the answer--boredom is our worst enemy. Also, there is the fact that retirement age is being lowered at the same time that life expectancy is increasing. Whereas in the past man could find useful employment as long as health permitted, now men are being retired when they still have many potential useful work years. What are they to do? Could crafts be taught in senior citizens clubs? I think so. I believe there will be aid available to employ instructors and other needs, especially today when there is the added emphasis on assistance to people who are retired.

Another possible solution to this problem is teaching crafts and musical instrument building in adult education classes in the evening. These classes would be open to all ages but conducted in such a manner that one might care for all interest groups. I think the industrial arts instructor should direct such a program. I have taught two years in this type of program. Many of my high school students brought their fathers to the shop classes. This technique seemed to create more interest, and my younger students, who had already had some training, assisted in instruction for the others.

I firmly believe these adult classes should be completely financed, if possible, by the boards of education. Some boards have not provided for this in their budget, but I think it's probably because of the inadequacy of the programs.

There are some pitfalls I think that we must consider in the field of crafts and musical instrument building and/or selling. If we're not careful we'll find ourselves so intent on making more and more money that the temptation to want to mass produce the items becomes great. If we succumb, it will not take long to "flood" the market, and then we no longer have a thing of value and consequently no demand. We must strive to keep it in the old tradition if possible. Make sure it is handmade.

Chapter III

COMMITTEE RECOMMENDATIONS

The initial phase of the Conference was planned to provide an opportunity for specialists to share their experiences and ideas, through the presentation of papers, with all Conference participants. Specified periods of time were set aside for questions and discussion. Since all participants were served their meals in a private dining room, additional opportunities existed for further questions and discussions. Formal papers were duplicated and distributed to participants shortly after each paper was presented.

The afternoon and evening of July 16, and the morning of July 17 were set aside for committee work. Five committees were organized with membership ranging from eight to ten. An attempt was made to structure each committee in a manner such that the composition would include 1) consultants, 2) high school industrial arts teachers, 3) college industrial arts teachers, 4) school administrators, 5) federal and/or state representatives, and 6) practicing craftsmen. These committees were provided with adequate quarters in which to work, and charged with the following responsibilities: (This material was duplicated and distributed.)

Guide for Committee Work. "A number of suggestions and questions have been included on the following pages which may be considered as you develop pilot programs for 1) adults who have left the "regular" school, and 2) for students who are in high school with interest (perhaps latent) and talent for "cottage-industry" crafts. In addition, 3) questions have been raised relative to curricula changes in industrial arts teacher education programs. Please feel free to ignore any or all of the suggestions, as long as you plan pilot programs involving industrial arts (and other disciplines) for items 1) and 2) and make specific suggestions related to 3). The manner in which you approach these three tasks is left to your good judgment.

Programs for Students in High Schools

1. The typical high school industrial arts class meets for one hour per day throughout the school year. Is this pattern suitable? If not, what are the alternatives?
2. Should such a program involve skill training for a one, two, three, or four year period?
3. In terms of the instructional equipment strengths of the thirty-six industrial arts programs described in pre-conference literature, what craft or crafts seem most appropriate for a pilot program?
4. What features would you build into a pilot program for high school students with an emphasis on developing skills and understandings that may serve as a foundation for success in the cottage type industry?

Programs for Adults

1. To what extent will high school industrial arts shops need to be modified to prepare for Saturday and evening programs for craftsmen?
2. Will an in-service, "retraining" program be necessary for practicing industrial arts teachers if they are to assume

a leadership role in promoting the development of craftsmen? If "re-training" is necessary, what specific competencies will need to be developed?

3. To what extent should"basic" education be coupled with the high school Saturday and evening programs for adults? Should other disciplines be involved? If this is the case, what would be the characteristics of such a program with a joint emphasis on literacy and craftsmanship?
4. Should special training programs be developed for beginning as well as practicing craftsmen on the campuses of teacher education institutions? If so, what would be the characteristics of such programs?
5. Should one or more consultants be provided by the industrial arts teacher education departments to serve as advisors to beginning and practicing craftsmen? What types of competencies should this person possess and what types of services should he provide?
6. Of the thirty-six high school industrial arts programs described in pre-conference literature, which five would you recommend as being most suitable for the development of pilot programs?
7. Prepare a profile of a pilot program for adults to be developed by industrial arts and other school and community personnel. The profile should include, but not be restricted to:
   a) Should instruction be provided in single or multiple crafts?
   b) lIf the need for literacy training is evident, what types

of organizational and instructional patterns seem most appropriate?

c) How should competencies relative to design, business practices, and marketing be developed?

d) How "formal" should a program of this type be? Should interested individuals be able to enter such a program at any time during the year?

e) Should such programs be offered during the evening, on Saturdays, during the summer months, or a combination of the three?

f) Assuming that one has a group of functionally literate, interested adults, what general techniques or methods seem most appropriate for skill development? Should initial emphasis be on exercises, "projects", or something else?

g) To what extent should the school become involved in making the industrial arts shop an auxiliary facility to the craftsman's shop?

h) What marketing techniques should be employed?

i) To what extent should native raw materials be utilized in product development?

j) What types of financial assistance are available to craftsmen who wish to start a small shop?

k) In developing a pilot program of this type, assuming that it will experience several stages of growth, what should be the roles of 1) the community, 2) the industrial arts teacher education institutions, 3) The Kentucky Guild of Artists and Craftsmen, 4) The Division of Arts and Crafts, Department of Commerce, Commonwealth of Kentucky, 5) The Bureau of Vocational Education, Commonwealth of Kentucky, 6) The Division of Adult Education, Commonwealth of Kentucky, and 7) other state and federal agencies.

1) What evaluative techniques should be employed in assessing the value of a pilot program? At what specific stages should the program be evaluated and by whom?

College Programs

1. What curriculum changes should be made in industrial arts teacher education to better prepare teachers to offer formal and informal programs for beginning as well as experienced craftsmen?
2. What types of services ought the teacher education institutions make available to craftsmen?"

Committee Reports. The committees met as scheduled in the Conference Agenda. Group productivity characterized the work of each committee. It was evident to the Conference Director, who rotated among the five groups, that the formal papers and discussion had made a forceful impact on the participants. The commonalities that exist in the five committee reports suggest not conformity in the usual sense, but a conviction that certain programs, techniques, and procedures are valid in terms of the problem. The committee reports were presented by the chairmen at a luncheon on Friday, July 17. The Conference adjourned following the presentation of the committee reports.

Committee Number One

1. Sue Smith, P. O. Box 960, Harlan, Kentucky, Chairman.
   Category: Craftsman.

2. Logan Adams, Industrial Arts Department, Leslie County High School, Hyden, Kentucky.
   Category: High School Industrial Arts Teacher.

3. George Brown, Assistant Professor, Industrial Arts Department, Eastern Kentucky State College, Richmond, Kentucky.
   Category: Industrial Arts Teacher Education.

4. James Conley, Industrial Arts Department, Raceland High School, Raceland, Kentucky.
   Category: High School Industrial Arts Teacher.

5. James Disney, State Supervisor of Industrial Arts, State Department of Education, Frankfort, Kentucky.
   Category: Representative of State Department of Education.

6. Homer Ledford, Sunset Avenue, Winchester, Kentucky.
   Category: Consultant in the design and construction of musical instruments.

7. James Norvell, Barbourville, Kentucky.
   Category: School Administration: representing Superintendent Jesse D. Lay, Knox County Schools, Barbourville, Kentucky.

8. Eugene Sebastian, Assistant Superintendent, Breathitt County Schools, Jackson, Kentucky.
   Category: School Administration.

9. Joseph Young, Chairman, Division of Business, Eastern Kentucky State College, Richmond, Kentucky.
   Category: Representative of Business Division.

Committee Recommendations

This group has suggested we initiate one or more pilot programs in an attempt to offer some guidance and direction to practicing craftsmen and to better utilize existing facilities and teaching personnel.

We would suggest additional effort be made to enrich present industrial arts offerings. For example, we should add ceramics, bench metal and probably metal enameling, in an effort to instill initiative, appreciation and craftsmanship within the people of the area concerned.

These added facilities are needed for the most part to encourage the adults and to discourage drop-outs in present enrollment; that is, to help present high school groups who may become potential problems.

We feel that producing craftsmen and promising craftsmen may come into the pilot program for improvement. Existing school facilities should be made available along with present personnel and any additional personnel needed.

A full time liaison person might be used to co-ordinate the program. This person would work with the colleges, sale centers, pilot programs, etc. He should be in a position to help with sales, finish, design, supply and demand, etc. This is in addition to the industrial arts teacher.

We feel that publicity is very important to the success of the program and should be tactfully handled; with the spotlight on the industrial arts teacher and participating craftsmen, we hope to encourage and inspire others with similar talents to become active in this program.

We feel also that a crafts program should be added to the college curriculum concerned with the Appalachian project. Furthermore, we feel that scholarships should be provided to encourage present teachers to return to school for special training so that they may be more adequately prepared to teach in this expanded type of industrial arts program.

Committee Number Two

1. Ralph W. Whalin, Chairman, Industrial Arts Department, Eastern Kentucky State College, Richmond, Kentucky, Chairman.
   Category: Industrial Arts Teacher Education.

2. Ira Bell, Superintendent, Wayne County School, Monticello, Kentucky.
   Category: School Administration.

3. Susan Black, Director, Division of Arts and Crafts, Department of Commerce, Frankfort, Kentucky.
   Category: Representative of Division of Arts and Crafts

4. James Bobbitt, Associate Professor, Art Department, Berea College, Berea, Kentucky
   Category: Representative of College Art Department

5. Grider Denny, Industrial Arts Department, Powell County High School, Stanton, Kentucky.
   Category: High School Industrial Arts Teacher.

6. Tage Frid, Assistant Professor, Rhode Island School of Design, Providence, Rhode Island.
   Category: Consultant in woodcraft.

7. Richard Grove, Museum Education Specialist, Arts and Humanities Branch, U. S. Office of Education, Washington, D. C.
   Category: Representative of the U. S. Office of Education.

8. Chester Jennings, Industrial Arts Department, Lee County High School, Beattyville, Kentucky
   Category: High School Industrial Arts Department.

9. Rude Osolnik, Chairman, Industrial Arts Department, Berea College, Berea, Kentucky.
   Category: Consultant in woodcraft-Kentucky.

Committee Recommendations

We want to recognize that the type of craftsman we seek to nurture is characterized by capability of reaching ultimate creative expression, but at the same time, we want to acknowledge that possibilities may arise through these proposed programs which can provide opportunities in crafts for other person who, because of limitations of various sorts, may not reasonably be expected to reach this high level. We wish to make the following recommendations:

1. Only professional craftsmen be considered as consultants.
2. Textbooks presently used should be reviewed and corrected for basic and technical accuracy by knowledgeable craftsmen in their respective craft areas.
3. Public school programs need to attract into programs people who seem to have the most skill toward craftsmanship regardless of academic standings; in many cases college entrance requirements prohibit this.
4. The industrial arts teacher may provide basic instruction in the use of tools and machines and impart a knowledge of the nature of materials. He can also see that physical facilities are provided. We suggest that the art teachers work closely with the industrial arts teacher in the areas where their training is required, particularly in design.
5. Concentrate on training the individual in one craft area. The teacher should have free time from other duties for outside work in this single craft.
6. In view of the heavy financial burden of the present school systems it should be affirmed that cost of this program not add to their burden.
7. That a school such as suggested by Mr. Pearson (a Kentucky Crafts School) be considered with the following recommendations:
    a. The school should not be bound by specific degree requirements.
    b. The school should be related or affiliated with other educational institutions in the area and it is suggested the school should be autonomous.

8. Recognition should be given to the fact that levels of achievement may vary from craft to craft and even within a given craft area.

9. Provisions should be made to provide professional consultant services for those whose craftsmanship is not of marketable quality.

10. We suggest that craft fairs and exhibits be promoted, including the craft train and/or a mobile unit to bring examples of top craft work into the community.

11. Continue to encourage standards as required by the Kentucky Guild of Artists and Craftsmen.

12. The colleges should provide consultants in areas where needed.

13. The organization should include coordination with the Division of Arts and Crafts in the Kentucky Department of Commerce and other State and Federal agencies.

24. The art and industrial arts shops should be open two nights a week to the community, perhaps with an itinerant consultant, and funds and staff be made available for this purpose.

25. It is proposed that community centers be established in areas where art and industrial arts programs do not exist. The center may be affiliated with the school or other community agencies. The center should:

    a. Provide outstanding arts and crafts exhibits.

    b. Serve as a center for concerts.

    c. Be equipped with basic audio-visual equipment.

    d. Provide workshop facilities.

    e. Be managed by a craft-oriented person.

16. We affirm that sensitivity to quality in design is part of one's way of life and, as such, should not be neglected by general education but rather should be nurtured at all levels of education. The elementary school art programs and the high school art and industrial arts departments should seek to increase the student's awareness of quality in design and sensitivity to tactile qualities of materials, sound functioning of objects, impact of colors and other elements of design.

17. It is recommended that a consultant service be established in the colleges which will coordinate the available sources for

financial assistance to small industries and individual craftsmen. This service would seek means through private, state and federal resources.

18. Native raw materials should be used as much as possible; ways should be sought to encourage and stimulate the discovery to use these materials.

19. We recommend that another conference be considered to plan the implementation of the recommendations of this conference.

Committee Number Three

1. Henry Pasco, 17 S. Main Street, West Hartford, Connecticut, Chairman.
   Category: Consultant in private marketing.

2. Mary Anne Adams, Hound Dog Hookers, Blackey, Kentucky.
   Category: Craftsman

3. Estill Davidson, Laurel County Schools, London, Kentucky.
   Category: School Administration: representing Superintendent Curtis McDaniel, Laurel County Schools, London, Kentucky.

4. C. Nelson Grote, Chairman, Division of Applied Arts, Morehead State College, Morehead, Kentucky.
   Category: Industrial Arts Teacher Education.

5. Jack Luy, Associate Professor, Industrial Arts Department, Eastern Kentucky State College, Richmond, Kentucky.
   Category: Industrial Arts Teacher Education.

6. Billy Partin, Industrial Arts Department, Henderson Settlement School, Frakes, Kentucky.
   Category: High School Industrial Arts Teacher.

7. Olin Russum, Monkton, Maryland.
   Category: Consultant in ceramics.

8. Pryse Tutt, Industrial Arts Department, Hazel Green Academy, Hazel Green, Kentucky.
   Category: High School Industrial Arts Teacher.

Committee Recommendations

It is the consensus of this committee that the people of Appalachia are both eager and willing to learn to help themselves by acquiring new skills in the handcrafts. To initiate a program for these people there already exist sufficient physical plant facilities in the public and private schools.

We recommend that an Adult Education program be put into action at once in five pilot locations of the state, then to be expanded as fast as personnel and equipment facilities permit; that craft exposure in elementary levels and craft oriented vocational training in high schools and colleges be initiated at once; that proper teacher training programs for long range development of this idea be initiated in teacher training institutions at once.

We suggest that the five pilot programs for Adult Education be initiated in the specific media of wood and fabric since these media are more closely allied with the natural interests of the people of Appalachia.

Pilot programs should be scheduled wherever existing plant facilities are available for this use now.

We urge that a survey of existing equipment in the five pilot locations be made and where equipment is not sufficient that immediate provision be made in cooperation with the instructors in such areas and that such equipment be always available for community use.

All equipment and instruction for this pilot Adult Education program should be made available to adult students at no cost.

We believe this whole program of vocational craft training in

Appalachia is justified on its own merits and should not be identified with any subject matter area or specific department.

We recommend that a survey of existing instructional materials and instructional personnel be made in existing educational institutions to insure adequate technical content and competencies for the program.

Phases for Full Development of the Program

Phase I. Adult Educational Program.

1. Use local personnel of competence to pilot this program.
2. Offer summer craft courses for training in depth for instructor personnel.
    - a. Suggest course cover four to six weeks.
    - b. Student to concentrate in area of one specific craft medium and in design.
    - c. Such intensive summer programs be offered at no expense to instructor-student.
3. To make available funds for sending competent teachers to schools or studios, either in or out-of-state, for intensified, specialized training.
4. Plan field trips and other broadening experiences for both instructor personnel and adult students.

Phase II. Training at College Level.

Training at the college level should incorporate an interrelationship between the Departments of Art and Industrial Arts. Suggested curriculum for vocational craft training includes:

1. A heavy emphasis on design.
2. Appreciation of Fine Arts through pursuit of history in all visual art media.
3. Sketching or drawing.
4. Blocks of time in specific craft medium (3 hours two or three times a week under supervision).

5. Basic economics.
6. Preparation for production schedules.
7. Marketing.
8. Open facilities for concentrated work in specific media to enrich student's experience in his particular craft.

The above curriculum suggestions are expected to be incorporated as a normal part of the requirements in a degree program.

Phase III. High School Program

1. Specific craft training allowing for depth gained through use of blocks of time.
2. Design.
3. Business math.
4. Business methods.
5. Preparation for production schedules.
6. Field trips and other broadening experiences.

Provision for education in craft media should be made available temporarily through the services of consultants from adult education program whenever adequate local instructor personnel is not available.

Phase IV. Elementary School Level Program

1. In-service teacher training programs to stimulate teachers in "How-to-do" projects.
2. Expansion of the services of the Appalachian Volunteers to supplement and augment arts and crafts programs on this level.
3. Re-evaluation of art background of teachers preparing for elementary art teaching.
4. Study concerning feasibility of requiring industrial arts course for elementary school teachers to determine valuation of its content.

Phase V. Allocation of funds to school libraries of the five pilot projects to provide books, periodicals and other materials pertaining to handcraft training.

Phase VI. Establishment of an Appalachian Regional Agency with full time director supervising separate districts organized to coordinate craft activity.

Duties of Regional Agency

1. To loan or otherwise make provision for equipment necessary to implement pilot programs and then to increase this activity as programs expand.
2. To serve as procurement and distribution center for all materials and supplies for existing pilot programs and to continue on a non-profit basis when craftsmen have attained craft vocational status.
3. To initiate traveling exhibitions and demonstrations to supplement craft education.
4. To offer advisory services in the fields of marketing and costing.

It is the opinion of this committee that the establishment of a State Professional Craft Center now would be excellent for the cultural expression and enrichment of the State of Kentucky but its ability to serve directly the people of Appalachia would require much more time and hence would not make the necessary contribution now which is needed to resolve some of the craft vocational problems of Appalachia.

Committee Number Four

1. Ronald Hayes Pearson, 2477 Turk Hill Road, Victor, New York, Chairman.
   Category: Consultant in jewelry design and construction.

2. B. C. Bacon, The Chester B. Stem Company, New Albany, Indiana.
   Category: Consultant in sources of raw materials.

3. C. E. Cornelison, Cornelison Pottery, Bybee, Kentucky.
   Category: Craftsman.

4. Irene Dixon, Hound Dog Hookers, Blackey, Kentucky.
   Category: Craftsman.

5. Dean Gatwood, Associate Professor, Art Department, Eastern Kentucky State College, Richmond, Kentucky.
   Category: Representative of College Art Department.

6. Woodrow Maynard, Supervisor, Pike County Schools, Pikeville, Kentucky.
   Category: School Administration.

7. Dale Patrick, Assistant Professor, Industrial Arts Department, Eastern Kentucky State College, Richmond, Kentucky.
   Category: Industrial Arts Teacher Education.

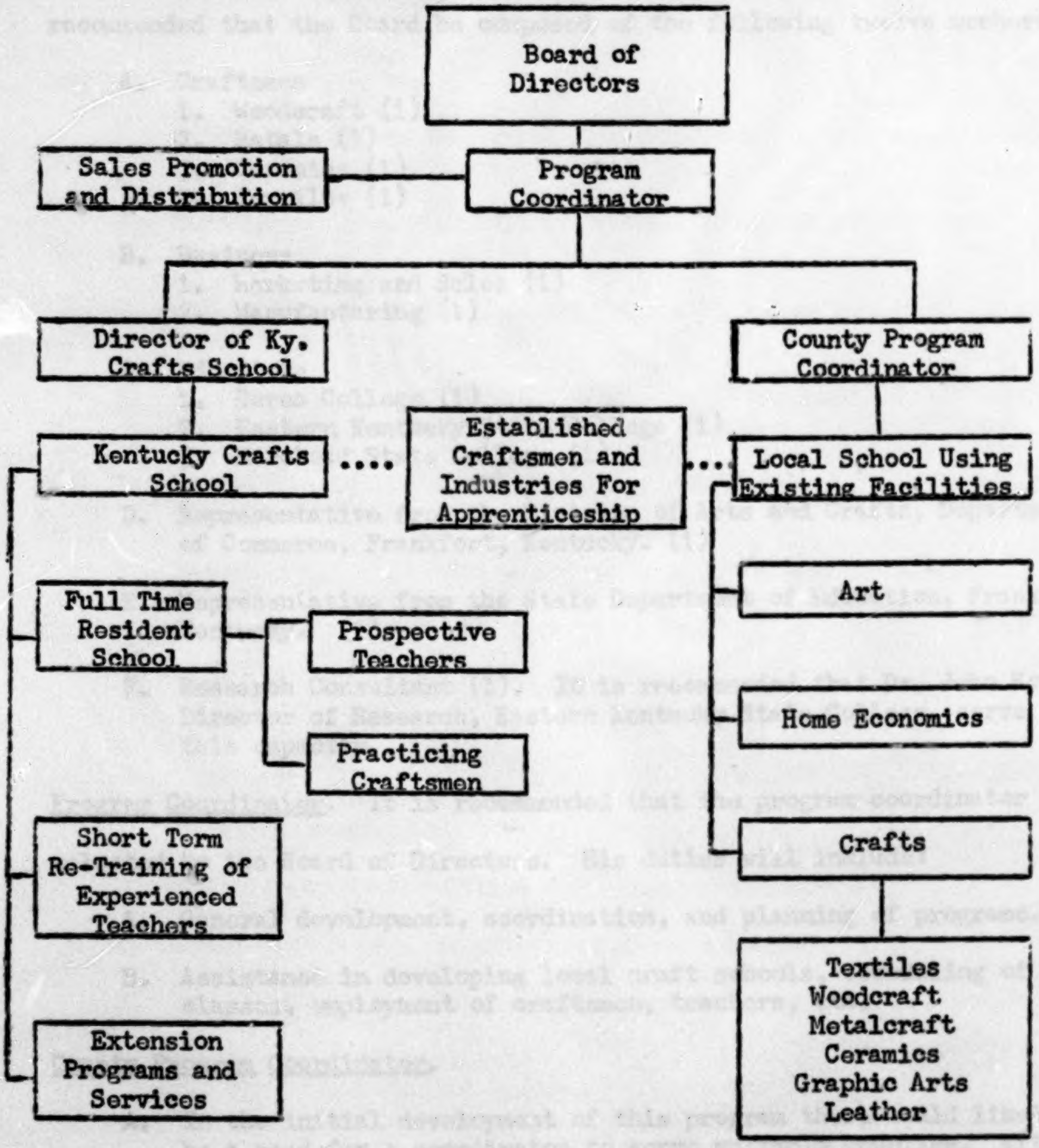
8. Hobert Thompson, Principal, Burnside School, Pulaski County Schools.
   Category: School Administration: representing Superintendent Charles J. Hall, Pulaski County Schools, Somerset, Kentucky.

9. Robert A. Tinkham, Associate Professor, Industrial Education, College of Education, University of Illinois, Urbana, Illinois.
   Category: Consultant in design.

10. Edmund Wilson, Industrial Arts Department, Mount Sterling High School, Mount Sterling, K3ntucky.
    Category: High School Industrial Arts Teacher.

Committee Recommendations

The Committee recommends the following organization to facilitate the objectives of this Conference


Board of Directors
Sales Promotion and Distribution
Program Coordinator
Director of Ky. Crafts School
County Program Coordinator
Kentucky Crafts School
Established Craftsmen and Industries For Apprenticeship
Local School Using Existing Facilities
Full Time Resident School
Prospective Teachers
Practicing Craftsmen
Art
Home Economics
Short Term Re-Training of Experienced Teachers
Crafts
Extension Programs and Services
Textiles
Woodcraft
Metalcraft
Ceramics
Graphic Arts
Leather

Specific Recommendations

Board of Directors. It is recommended that a Board of Directors be appointed to give general direction to this program. It is further recommended that the Board be composed of the following twelve members:

A. Craftsmen
   1. Woodcraft (1)
   2. Metals (1)
   3. Ceramics (1)
   4. Textiles (1)

B. Business
   1. Marketing and Sales (1)
   2. Manufacturing (1)

C. Educators
   1. Berea College (1)
   2. Eastern Kentucky State College (1)
   3. Morehead State College (1)

D. Representative from the Division of Arts and Crafts, Department of Commerce, Frankfort, Kentucky. (1)

E. Representative from the State Department of Education, Frankfort, Kentucky. (1)

F. Research Consultant (1). It is recommended that Dr. John Rowlett, Director of Research, Eastern Kentucky State College, serve in this capacity.

Program Coordinator. It is recommended that the program coordinator be selected by the Board of Directors. His duties will include:

A. General development, coordination, and planning of programs.

B. Assistance in developing local craft schools, scheduling of classes, employment of craftsmen, teachers, etc.

County Program Coordinator.

A. In the initial development of this program there would likely be a need for a coordinator to serve multiple counties. After programs begin to develop the range of activities, for a given coordinator, may be restricted to one or two counties.

B. The number of local coordinators would change from time to time depending upon the needs of programs and the numbers of individual programs established.

C. The County Program Coordinator would recommend students to the Kentucky Crafts School (a resident school).

D. Recommend and advise relative to equipment, supplies, and programs.

Local School Programs.

A. Encourage art and industrial arts teachers to get re-training and improve backgrounds.

B. Encourage the development of special programs within local schools.

C. Make school facilities available during off-school hours for training programs for adults.

D. Craftsmen from outside of the area may be brought in to teach special courses, although the local teacher may be utilized.

E. Assist and advise in establishing and operating local production shops.

F. A center for information and service for craft industries.

Kentucky Crafts School (A Resident School)

A. Staffed with practicing craftsmen.

B. Adequately equipped.

C. It should be independent; however, it may be housed on an existing campus.

D. Should provide facilities for exhibition.

E. Student work program with production schedules.

F. Summer sessions with visiting (outside) instructors.

G. Resident School Divisions
   1. Full time student program
   2. Summer workshop program

H. Areas of instruction should include 1) shop training, 2) art and design, 3) business, including functional economics and marketing, and 4) production training.

Committee Number Five

1. Rupert N. Evans, Dean, College of Education, University of Illinois, Urbana, Illinois, Chairman.
   Category: Consultant in technical training.

2. Homer Davis, Associate Professor, Industrial Arts Department, Eastern Kentucky State College, Richmond, Kentucky.
   Category: Industrial Arts Teacher Education.

3. Florence Eastmeade, Director, Planning and Product Development, and Director, Limited Editions, Wholesale Division, The America House, New York.
   Category: Consultant in cooperative marketing.

4. Carl Howarth, Manager, Kentucky Mountain Crafts, Jackson, Kentucky.
   Category: Craftsman.

5. Lester Pross, Co-Chairman, Art Department, Berea College, Berea, Kentucky.
   Category: Representative of College Art Department and the Kentucky Guild of Artists and Craftsmen.

6. Mildred Rowland, Assistant Superintendent, Harlan County Schools, Harlan, Kentucky.
   Category: School Administration.

7. Ray Tipton, Industrial Arts Department, Harlan High School, Harlan, Kentucky.
   Category: High School Industrial Arts Teacher.

8. Joe Williams, Industrial Arts Department, Pine Knott, Kentucky.
   Category: High School Industrial Arts Department.

Committee Recommendations

I. Suggestions of groups which might be involved.

- A. What roles, if any, do the colleges have?
- B. What will the State, Federal, and local roles be?
- C. What will be the roles of the Kentucky Guild of Artists and Craftsmen and others on a regional basis?
- D. Will it be possible to establish a small auxiliary school in the college? What role will such a school play?
- E. What will be the role of the high school?
  - 1. Regular high school, public and private?
  - 2. Continuing education? (adult)
- F. What will be the role of the local industries, including craftsmen?
- G. What will be the role of civic groups?
  - 1. Chamber of Commerce
  - 2. Women's Clubs
- H. What will be the role of Church Groups?

II. Principal Activities

- A. Education and Training
  - 1. If we are going to develop craftsmen, we will have to have craftsmen who specialize and not jacks-of-all trades.
  - 2. a. Organize a "Kentucky Crafts School" working with art and industrial arts in both high schools and colleges.
    - b. Have teachers (industrial arts and others) trained in this Kentucky Crafts School. Possibly a two year program.
    - c. Have two or three craftsmen-teachers do intensive training of students in woodwork, metalwork (jewelry), ceramics, musical instruments, or weaving. Possibly also have a single area of training at each community college.

   d. Pupils for these classes may come from the high schools or be graduates of the community colleges. They should have special aptitude for this work, and be carefully screened.

   e. Subsidize industrial arts and art teachers for one year in order for them to return to college for specialized training in techniques of craft teaching.

   f. Beware of half-trained teachers.

   g. There should be a short crash program to provide minimum skills, as well as a long range program to train craftsmen in areas requiring a higher degree of skill.

2. Have the Craft Train continue over Kentucky as in the past. Change the contents on the train every two months or so in order that the craftsmen may get new and stimulating ideas. It will be well to sell some Kentucky craft articles from the train. The train should be kept longer at each location.

3. There should be a conference of people with craft training to survey all these programs in the state.

4. An exchange of information concerning all these programs should be held in order to be able to intelligently chart future work in the crafts.

5. An action committee should follow this conference.

B. Production

1. Check materials from the area where the craftsman lives or works, quality items which will meet tourist or other buyers' desires, such as clays, woods, honeysuckle vines, bees wax, and other local materials.

2. Management of materials and expenditures for the beginning craftsman must be studied so he will not sink but survive. Stimulate cooperative buying of supplies to obtain quantity prices.

3. The craftsman may have to design a few articles for different areas of the country since cultural taste and wants will vary. He will have to study these sections or areas before he can sell much in that section of the country.

4. Make it a family enterprise as mountain people are inclined to stay together.

5. Be sure at all times to keep top quality and only produce the amount you are capable of doing well.

6. Use your imagination at all times for catchy titles, to personalize and give appeal.

7. Native materials to be explored for greater potential--and exploited for use--not only for beauty and authenticity of material but for less cost in material.

8. Teach craft or crafts as an end in itself, not as a means to another end.

9. If state money is available, provide a lend lease source of equipment for individuals who show promise of entering business for themselves. (Certain minimum use of equipment should be made, or it should be returned to the distribution center). Note the Federal Government does this for large industries and may have some surplus machinery stock piles.

10. To help the craftsman to design and produce a high quality finished product the craftsman should be shown a product related to his, but done by someone else.

11. Allow free competition in establishment of production facilities. This will lead to some failures, but will strengthen quality.

12. Provide subsidies to production establishments that agree to accept part-time cooperative trainees from colleges or high schools.

13. Provide consultation on short-run production problems (which are very different from mass production problems); and consultation on methods, materials, processes, design, etc. Use craft school consultants for work with artist-craftsmen and high school teachers primarily with producer-craftsmen.

14. Emphasize efficient operation of production, rather than trying to serve a welfare, or public work function. Otherwise, the crafts will collapse if subsidies are removed.

C. Ethics

1. Ethical practices should be stressed as the training program develops and grows so craftsmen will be aware of what is fair and ethical. (Refrain from copying other craftsmen's designs, materials, etc.)

2. Giving private, rather than public adverse criticism to fellow craftsmen, as the latter tends to weaken the "public image" of all craftsmen.

D. Use of Unusual Local Materials

1. Clays from all areas of Kentucky.

2. Honeysuckle vine (boil, skin and use wood for weaving baskets of all types).

3. Christmas wreaths from local greenery (seasonal).

4. Use bees wax as it makes the best candles. Tall, thin bees wax candles are best sellers.

5. Corn shucks to make the cornshuck dolls and other creative things.

6. Clocks made of wood are good sellers. Works may be obtained from reliable Craft Houses. Transistorized works would be most desirable due to accuracy, if they can be obtained.

E. Marketing

1. Use markets now on hand: a) State Parks, b) department stores, c) gift shops, etc.

2. A selection board should be set up to pass on articles to be sold in the major shops. Any person whose work has not been accepted should have the opportunity for a full discussion as to the reason for non-acceptance and the guidance and help to develop an acceptable item.

3. Subsidize continuous market surveys with results made available to schools, producers, and distributors.

4. Provide consultative help on business methods, pricing, store layouts, and distribution.

5. Subsidize distribution outlets which provide part-time cooperative training to high school or college students. Have students in the Crafts Schools get at least a little sales experience. Teach sales people to understand the concept of crafts, purpose of the materials, advantages of design.

6. Provide attractive wooden boxes for small, high quality items, so that they may be used for storage of unused articles in the Japanese manner, thus encouraging rotation of art and craft items in homes.

7. Encourage use of crafts in the decoration of public buildings.

8. Set up a Kentucky Crafts and Industrial Museum with quality emphasized. Loan craft products to schools. Sponsor school tours of the museum. Have craft shops near the museum.

9. Craftsman should build a display and market of his own products for those people who go out of their way to visit him.

10. Continue to refine and to publish the Kentucky Craft Catalog. Insist that deliveries be made promptly by any craftsman who advertises.

III. Recommendations.

It would be well if a "Kentucky Craft School" could be established at Eastern Kentucky State College to retrain their industrial arts and art teachers in the techniques of teaching craftsmen. The reasons for this recommendation are:

A. Eastern Kentucky State College already trains most of the industrial arts teachers for this area.

B. State colleges or institutions are more likely to receive the initial opportunity to develop pilot programs that are to be financed by special funds.

C. Eastern Kentucky state College has initiated a pilot Conference to stimulate and explore production through industrial arts and art departments throughout this Eastern Kentucky area.

Chapter IV

ANALYSIS OF DATA AND FINDINGS

The recommendations of the five committees at the July 14-17 Conference, and the papers presented at the Conference, suggest many points of departure in involving existing industrial arts programs, other school disciplines, and a host of varied resources and agencies in developing, expanding, and promoting cottage-type, craft industries in Kentucky and in Appalachia. Furthermore, the establishment of a new institution, the Kentucky School of Crafts, was strongly recommended.

An action committee met on the campus of Eastern Kentucky State College on October 26-27, 1964, to consider and evaluate the proceedings of the July 14-17 Conference, and to make plans for selective implementation of the committee recommendations. Personnel involved in the October 26-27 meeting included the staff of the industrial arts department at Eastern Kentucky State College, and the following consultants: 1) Robert Gray, Director, Southern Highlands Handicraft Guild, Asheville, North Carolina, 2) M. Ray Karnes, Chairman, Department of Vocational and Technical Education, University of Illinois, Urbana, Illinois, 3) H. H. London, Chairman, Industrial Education, University of Missouri, Columbia, Missouri, 4) William J. Micheels, President, Stout State University, Menomonie, Wisconsin, 5) Howard Nelson, Chairman, Industrial Education, University of Minnesota, Minneapolis, Minnesota, and 6) G. Harold Silvius, Chairman, Industrial Education, Wayne State University, Detroit, Michigan.*

*See Appendix B for a listing of participants on the action committee.

The action committee recognized that 1) all graduates of industrial arts teacher education programs in Appalachia will not be involved in the promotion and development of cottage industries, and 2) high school industrial arts programs have multiple functions to perform for students with a wide range of talent, interests, and vocational aspirations. However, if college and secondary school industrial arts programs are to make a significant impact with respect to developing, expanding, and promoting cottage industries, the following recommendations, grouped into three categories, seem pertinent.

I. College Industrial Arts Teacher Education Programs. The preparation of competent secondary school teachers has been the dominant objective of college industrial arts programs. Graduates ordinarily teach in programs that, historically, have been "non-vocational" in orientation. The rationale for the July 14-17 Conference implied that college and secondary school industrial arts programs in Appalachia may have unique, "vocational" as well as traditional functions. In preparing those teachers who plan to remain in Appalachia, and who may be involved in promoting the development of cottage industries as a part of their professional activities, the following recommendations are offered for consideration:

A. Industrial Arts teacher education programs must be modified. An immediate and crucial change would provide for the addition of one or more artist-craftsmen to the college industrial arts faculty. Resident artist-craftsmen should serve as consultants to practicing craftsmen in addition to providing instruction on the campus.

B. Provisions need to be made for retraining the college industrial arts teachers who will have responsibilities in this new program. Such teachers might attend the School for American Craftsmen, in addition to acquiring first-hand experience with practicing craftsmen in their geographic area.

C. College industrial arts departments should organize and utilize teams of craftsmen-teachers to work with potential and practicing craftsmen.

D. Strong summer workshop programs should be developed to provide retraining opportunities for high school industrial arts teachers.

E. Establish cooperative work experience programs, in existing cottage type industries, for experienced industrial arts teachers.

F. Study the possibility of developing an "itinerant craft laboratory" to take shop facilities to the more remote areas.

G. Accept a responsibility for assisting in designing and perfecting craft projects of types suitable for production by people with a wide range of abilities.

H. A strong adult education emphasis should become a part of existing college industrial arts teacher education programs.

I. Provide for internship experiences as a part of the teacher education program; interested, prospective industrial arts teachers-in-training should acquire first-hand knowledge of cottage industries.

J. Train industrial arts teachers in depth in specific craft areas without regard to the usual program of breadth in many areas.

K. A strong inter-disciplinary curriculum involving business, marketing, art, and design is needed to prepare the industrial arts teacher for this new role.

L. Identify potential leaders in the student population majoring in industrial arts teacher education and encourage them to prepare for this broadened role.

II. *Existing High School Industrial Arts Programs*. The region of The United States identified as Appalachia contains several hundred industrial arts shops which are utilized, almost exclusively, for instructional programs for junior and senior high school students. It is suggested that these shops, *with appropriate instructional programs*, should also serve 1) the potential drop-out, 2) the high school student who will likely terminate his formal education upon graduation and for whom industrial arts instruction may be the most relevant "vocational" (many high schools do not have vocational trade and industrial education programs) experience available to him, and 3) the adult novice craftsman who wishes to develop skills and understandings that will have economic value. In addition, it has been suggested that facilities and needed services should be made available in an orderly, systematic manner, to practicing craftsmen who reside in the area served by the school. In order to promote and sustain the growth of these new programs it is suggested:

A. Establish a "model" program for secondary school industrial arts, with the aforementioned broadened roles, at the Model Laboratory School at Eastern Kentucky State College.

B. Establish a master plan, administered by Eastern Kentucky State College, to utilize industrial arts facilities in the Appalachian region of Kentucky.

C. Identify schools in which pilot programs may be organized.

D. Establish a "model" program for secondary school industrial arts, with the aforementioned broadened roles, in a substantial public high school located in Eastern Kentucky.

E. Organize evening and Saturday classes for adults. Existing schools are accepted by the communities and have staff that may be utilized.

F. Identify local resources that are available - human, equipment, space, supplies, etc. Local leadership, including craftsmen, should be heavily involved.

G. The local industrial arts teacher should develop close cooperation with other schools and disciplines.

H. Industrial arts teachers in Kentucky should become more active in the Kentucky Guild of Artists and Craftsmen.

I. Utilize existing craftsmen in the community as resource personnel to stimulate the program.

J. Encourage experimentation with materials and processes.

K. Encourage experimentation in the industrial arts curriculum.

L. Re-study the goals of industrial arts at the high school level.

M. Capitalize on the "Hawthorne Effect" in order to recognize and stimulate those working in the program.

N. Emphasize quality and design techniques.

O. Encourage and stimulate the program through awards at the local level.

P. Develop a sound public relations program.

III. The Kentucky Crafts School. This proposed school represents one of the inventive, new programs developed at the July 14-17 Conference. Under the leadership of Ronald Hayes Pearson, a craftsman in metal with an international reputation, Committee Number Four drafted an outline for this school including 1) organization, 2) functions, 3) staffing, and 4) relationships with other agencies and institutions. The action committee strongly endorsed the proposal developed by Mr. Pearson and his committee, and re-emphasizes and/or supplements this report with the following suggestions:

A. The school should be staffed with artist-craftsmen and be adequately equipped.

B. The school should be independent; however, it may be housed on an existing campus. It is recommended that the school associate with Eastern Kentucky State College. It is further recommended that this affiliation be on the local campus in order that all campus facilities may be utilized.

C. Admission to the school should be determined on the basis of interest and ability to profit from the training.

D. Include a production shop as a part of the school. This would be an outlet for products, develop interest in the program, and provide a source of funds.

E. Investigate the role of high school industrial arts teachers in recognizing the potential student for the Kentucky School of Crafts.

F. Establish a Sales and Distribution Center as an outlet for goods produced in the Kentucky School of Crafts.

G. Utilize the school as a laboratory for leadership training and development.

It should be pointed out that the omission, by the action committee, of some recommendations contained in the reports of the five committees, does not imply an attitude of disagreement with these reports. Rather, the action committee chose to emphasize those recommendations that seemed most pressing and appropriate for immediate implementation, particularly with reference to the availability (since the July 14-17 Conference) of new federal programs directed at the reduction of poverty.

Dr. H. H. London, in summarizing the work of the action committee, suggested that the ultimate effectiveness of the proposed programs should be evaluated in terms of 1) the number of people reached by the programs, 2) the extent to which those who are trained actually work at the craft for which they are trained, 3) the occupational success of those who receive training in contrast to those who have had no training, 4) the satisfaction of the students with their training, and 5) the contribution of the programs in the alleviation of poverty.

Chapter V

CONCLUSIONS AND IMPLICATIONS

Conclusions. The recommendations of the conference participants (Chapter III) and the analysis, synthesis, and extension of these recommendations by an action committee (Chapter IV) all but eliminate the necessity of drafting formal conclusions. In particular, the recommendations enumerated in Chapter IV may be regarded as formal conclusions. As a matter of re-emphasis, however, the following conclusions seem warranted:

1. Secondary school industrial arts programs in Appalachia should accept, as one unique function, a shared responsibility for promoting the development of craft skills, appropriate for cottage industry enterprises, for in-school youth, out-of-school youth, and adults who are interested in, and have talent for this type of occupation. This responsibility should be shared with other school disciplines, particularly art and business, and with relevant private and public agencies.

2. Pilot programs should be developed for in-school youth, out-of-school youth, and adults. These programs should be carefully planned and subjected to rigorous evaluation, including longitudinal studies of the occupational patterns of those who participate in the pilot programs. The full expense of operating such pilot programs need not be an added burden to the local school system. Recent federal legislation provides support for experimental and demonstration programs directed at occupational preparation and the elimination of poverty.

3. High school industrial arts teachers need additional skill training in order to make a maximum contribution to these projected new programs. Such training may be conducted on the campuses of institutions of higher education in Appalachia and/or at specialized craft schools. Artist-craftsmen should be heavily involved in such instructional programs.

4. The industrial arts shop in Appalachia should become a service and instructional center, in the evenings, for novice and practicing craftsmen. Additional staff will be necessary to develop extensive evening programs.

5. Industrial arts teacher education departments in Appalachia must give vigorous support to these projected new programs at the secondary

school level. Consultant services should be readily available, including those of artist-craftsmen.

6. An artist-craftsman should be added to the faculty of an industrial arts teacher education department if such a department is to make a significant contribution to the development of craft-oriented programs. The artist-craftsman should serve as a member of the instructional staff and provide consultant services to emerging high school programs and to practicing craftsmen.
7. The curricula of industrial arts teacher education programs in Appalachia should undergo a rigorous re-examination to determine the adequacy of the educational programs for teachers in relationship to the social, educational, and economic needs of the people, both young and old, in the communities of Appalachia in which these teachers will serve.
8. The Kentucky School of Crafts should be established and in operation as soon as programs are developed and facilities made available.

Implications. The proposed broadening of industrial arts programs in Appalachia to provide a realistic contribution to a many-faceted effort to reduce poverty raises a fundamental philosophical issue in the field of industrial arts education. The suggestion that industrial arts facilities and staff be utilized to promote craft-oriented occupations will be viewed with alarm by many in the field, particularly those who are unfamiliar with Appalachia and who hold that the province of industrial arts is restricted to the broad realm of general education and that occupational training is the proper function of vocational education. Such philosophical differences have little meaning to the potential and the practicing craftsmen in Appalachian communities who need instruction, guidance, and the use of industrial arts facilities. What this type of broadened program is "named" is of little consequence; what it may do for the people it reaches is of supreme importance. College and secondary industrial arts programs in Appalachia must take into account the growing interest in the crafts of a segment of the people who fully warrant and deserve assistance from the educational institutions designed to serve all of the people of Appalachia. In the judgment of this writer, industrial arts programs will make provisions for the educational needs of these people.

The numbers of in-school youth, out-of-school youth, and adults who may be involved in the projected craft-oriented phase of industrial arts programs will likely be small. Industrial arts programs in Appalachia, at both secondary and college levels, need not de-emphasize traditional functions and objectives as a consequence of accepting broadened roles. There is no evidence to suggest incompatibility between existing and projected broadened roles. It is significant that the high school administrators, high school industrial arts teachers, college industrial arts teachers, practicing craftsmen, consultants, and others, who attended the conference, demonstrated through discussions, papers, and recommendations a belief that industrial arts programs should accept the projected broadened roles.

The establishment of a Kentucky Crafts School, with well-defined relationships with college and secondary industrial arts programs, and other appropriate institutions and agencies, should have a revolutionary impact on the development of crafts in Kentucky. Such a school might well serve as a model for similar schools in other areas of Appalachia.

The leadership of the college industrial arts programs in Appalachia will likely determine the next course of action. If the broadened roles with which this conference was concerned are accepted as both valid and necessary, then one may, with reasonable certainty, predict that attempts will be made to organize such programs. If model programs are developed on college campuses, and if pilot programs, through cooperation with the colleges, are organized in existing secondary schools, one may suggest that such programs will likely receive wide acceptance, and exert substantial influence in the shaping of additional programs. The personnel of college industrial arts programs in Appalachia must first decide if this venture is worthwhile, and if the decision is positive and followed with sustained action, industrial arts programs will likely assume a more realistic role in the multiple-pronged task of meeting both the economic and educational needs of people with latent and/or overt interests in the crafts.

APPENDIX A

Conference Participants

July 14 - 17, 1964

1. Logan Adams, Industrial Arts Department, Leslie County High School, Hyden, Kentucky (Leslie County).
2. Mary Anne Adams, Hound Dog Hookers, Blackey, Kentucky
3. B. C. Bacon, The Chester B. Stem Company, New Albany, Indiana. Consultant in raw materials: woods.
4. Ira Bell, Superintendent, Wayne County Schools, Monticello, Kentucky.
5. Susan Black, Director, Division of Arts and Crafts, Department of Commerce, Frankfort, Kentucky.
6. James Bobbitt, Associate Professor, Art Department, Berea College, Berea, Kentucky.
7. George Brown, Assistant Professor, Industrial Arts Department, Eastern Kentucky State College, Richmond, Kentucky.
8. James E. Conley, Industrial Arts Department, Raceland High School, Raceland, Kentucky (Greenup County).
9. C. E. Cornelison, Cornelison Pottery, Bybee, Kentucky.
10. Estill Davidson, Laurel County Schools, London, Kentucky. (Representing Superintendent Curtis McDaniel, Laurel County Schools, London, Kentucky.)
11. James H. Davis, Associate Professor, Industrial Arts Department, Eastern Kentucky State College, Richmond, Kentucky.
12. Grider Denny, Industrial Arts Department, Powell County High School, Stanton, Kentucky (Powell County).
13. James Disney, State Supervisor of Industrial Arts, State Department of Education, Frankfort, Kentucky.
14. Irene Dixon, Hound Dog Hookers, Blackey, Kentucky.
15. Florence Eastmeade, Director, Planning and Product Development, and Director, Limited Editions, Wholesale Division, The America House, New York, New York. (Consultant in cooperative marketing.)

16. Rupert N. Evans, Dean, College of Education, University of Illinois, Urbana, Illinois. (Consultant in technical training)

17. Tage P. Frid, Assistant Professor, Rhode Island School of Design, Providence, Rhode Island. (Consultant in woodcraft)

18. Dean Gatwood, Associate Professor, Art Department, Eastern Kentucky State College, Richmond, Kentucky.

19. Charles H. Gibson, Jr., Instructor, Industrial Arts Department, Eastern Kentucky State College, Richmond, Kentucky.

20. C. Nelson Grote, Chairman, Division of Applied Arts, Morehead State College, Morehead, Kentucky.

21. Richard Grove, Museum Education Specialist, Arts and Humanities Branch, U. S. Office of Education, Washington, D.C.

22. E. P. Hilton, Director, Bureau of Vocational Education, State Department of Education, Frankfort, Kentucky.

23. Carl C. Howarth, Manager, Kentucky Mountain Crafts, Jackson, Kentucky.

24. John W. Ireland, Financial Specialist, Small Business Administration, Louisville, Kentucky. (Consultant in finance)

25. Chester Jennings, Industrial Arts Department, Lee County High School, Beattyville, Kentucky (Lee County).

26. Elizabeth Johnson, Program Specialist, Area Redevelopment Administration, United States Department of Commerce, Washington, D. C.

27. Keen Johnson, Co-Publisher, Richmond Daily Register, Richmond, Kentucky, and former Governor, Commonwealth of Kentucky.

28. Homer C. Ledford, Sunset Avenue, Winchester, Kentucky. (Consultant in the design and construction of musical instruments)

29. Jack Luy, Associate Professor, Industrial Arts Department, Eastern Kentucky State College, Richmond, Kentucky.

30. Fred Martin, Director, Division of Trade and Industrial Education, Bureau of Vocational Education, State Department of Education, Frankfort, Kentucky.

31. Robert R. Martin, President, Eastern Kentucky State College, Richmond, Kentucky.

32. Woodrow Maynard, Supervisor, Pike County Schools, Pikeville, Kentucky.

33. W. J. Moore, Dean of the Faculty, Eastern Kentucky State College, Richmond, Kentucky.

34. Marion Mueller, Director, Phi Beta Phi School, Gatlinburg, Tennessee.

35. James Norvell, Barbourville, Kentucky. (Representing Superintendent Jesse D. Lay, Knox County Schools, Barbourville, Kentucky)

36. Milton Ogle, Community Development Counselor, Director, The Appalachian Volunteers, Council of the Southern Mountains, Berea, Kentucky.

37. Rude Osolnik, Chairman, Industrial Arts Department, Berea College, Berea, Kentucky.(Consultant in woodcraft-Kentucky)

38. Billy H. Partin, Industrial Arts Department, Henderson Settlement School, Frakes, Kentucky. (Bell County)

39. Henry Pasco, 17 S. Main Street, West Hartford, Connecticut. (Consultant in private marketing)

40. Dale Patrick, Assistant Professor, Industrial Arts Department, Eastern Kentucky State College, Richmond, Kentucky.

41. Ronald Pearson, 2477 Turk Hill Road, Victor, New York. (Consultant in jewelry design and construction)

42. Lester Pross, Co-Chairman, Art Department, Berea College, Berea, Kentucky.

43. Jack Rivel, President, Appalachian Volunteers, Berea, Kentucky.

44. Mildred Rowland, Assistant Superintendent, Harlan County Schools, Harlan, Kentucky.

45. John D. Rowlett, Director of Research and Professor of Industrial Arts, Eastern Kentucky State College, Richmond, Kentucky.

46. Olin Russum, Monkton, Maryland. (Consultant in ceramics)

47. Eugene Sebastian, Assistant Superintendent, Breathitt County Schools, Jackson, Kentucky.

48. Sue Smith, P. O. Box 960, Harlan, Kentucky.

49. Harry Sparks, Superintendent of Public Instruction, State Department of Education, Frankfort, Kentucky.

50. Merle Strong, Acting Director, Trade and Industrial Branch, Division of Vocational and Technical Education, U. S. Office of Education, Washington, D. C.

51. Hobert Thompson, Principal, Burnside School, Pulaski County Schools. (Representing Superintendent Charles J. Hall, Pulaski County Schools, Somerset, Kentucky)

52. Robert A. Tinkham, Associate Professor, Department of Industrial Education, College of Education, University of Illinois, Urbana, Illinois. (Consultant in Design)

53. Ray Tipton, Industrial Arts Department, Harlan High School, Harlan, Kentucky. (Harlan County)

54. Pryce Tutt, Industrial Arts Department, Hazel Green Academy, Hazel Green, Kentucky. (Wolfe County)

55. Joe Williams, Industrial Arts Department, Pine Knott, Kentucky. (McCreary County)

56. Edmund D. Wilson, Industrial Arts Department, Mt. Sterling High School, Mt. Sterling, Kentucky. (Montgomery County)

57. Ralph W. Whalin, Chairman, Industrial Arts Department, Eastern Kentucky State College, Richmond, Kentucky.

58. Joseph Young, Chairman, Department of Business, Eastern Kentucky State College, Richmond, Kentucky.

APPENDIX B

Action Committee Participants

October 26 - 27, 1964

Industrial Arts Staff, Eastern Kentucky State College:

1. Jon Botsford, Assistant Professor
2. George Brown, Assistant Professor
3. Homer Davis, Associate Professor
4. Charles H. Gibson, Jr., Instructor
5. James Gray, Assistant Professor
6. Jack Luy, Associate Professor
7. L. O. Martin, Instructor
8. Thomas E. Myers, Assistant Professor
9. John D. Rowlett, Director of Research and Professor of Industrial Arts
10. Bill W. Shaw, Associate Professor
11. Willard E. Swinford, Assistant Professor
12. Ralph W. Whalin, Chairman, Industrial Arts Department

Consultants:

1. Robert Gray, Director, Southern Highlands Hanicraft Guild, Asheville, North Carolina

2. M. Ray Karnes, Chairman, Department of Vocational and Technical Education, University of Illinois, Urbana, Illinois

3. H. H. London, Chairman, Industrial Education, University of Missouri, Columbia, Missouri

4. William J. Micheels, President, Stout State University, Menomonie, Wisconsin

5. Howard Nelson, Chairman, Industrial Education, University of Minnesota, Minneapolis, Minnesota

6. G. Harold Silvius, Chairman, Industrial Education, Wayne State University, Detroit, Michigan